

January 27



- ▶ In *Death and Mr Pickwick*, Seymour remarks to Wink that, in Canterbury 'lower, on the threshold of the countryside, they would be 'as happy as sand-boys'.
- ▶ 'Happy as sand-boys' was a phrase my late mother used, and I thought she meant 'as happy as a boy on a sunny beach'. Indeed, she herself probably thought that was the meaning of the phrase. But actually, a sand-boy was the person who delivered sand to public houses in the eighteenth and nineteenth centuries, for use as a crude floor covering. Although children were sometimes employed in this role, most sand-boys were adults. And why were they happy? Well, because they were frequently drunk, of course!
- ▶ Eventually, sawdust replaced sand in pubs, and in time the sawdust disappeared too. So, with the passage of the years, the origin of the phrase was forgotten. By the time of this 1907 Great Northern Railway poster, the phrase had obviously come to be interpreted in the boy on the beach sense.

January 27



- ▶ Danny Shea has just sent me this pic, saying: "I thought you might appreciate my nephew playing dress-up. I think he looks like the love child of Mr. Pickwick and Olivia Newton-John!"

January 27

The Madras Miscellany

A friendly hand has favoured us with a few numbers of this East India production, published at the Johnsons press in Madras. It is a very creditable specimen of the substance of literature in this important colony, and very ably conducted. Some of the best articles are his India, & at all, referred to the measurements of magazine-writing in the author's country, and the editor is himself a poet. (The phrase, truly, is somewhat worn, but very appropriate.) *Shadows of Light* upon the production of Anglo-Indian writers continually occur in this miscellany, thus making it very interesting. *Pickwick in India* is the best imitation of the old gentlemen that we have yet met with, though we cannot help remarking that the author, who is the editor himself, had employed his talents on some other subject—for instances of better writers we desire. We were very much surprised at the general goodness of the quality of the poetry in this periodical. We may suppose that the use of *Madras* creates and stimulates the faculty, so that wherever the power of rhyme exists, it is impossible to resist it, and the possession of the divine madras poetic poetry is not of himself or herself, as the saying is. We have no doubt but that this miscellany will prosper—in success it.

- Peter Stadler has just posted a reference to a very rare Pickwickian plagiarism, *Pickwick in India* - this plagiarism is incredibly difficult to find, and a simple reference to it is better than nothing. However, in the course of his research, Peter then came across an amazing discovery - an item called *Mr Pickwick's Hot-Box!* This contemplates the death of Samuel Pickwick years before Besant and Rice.

January 28



Death and Mr Pickwick author becomes Honorary Research Fellow at Roehampton

Stephen Jarvis, author of the critically acclaimed Death and Mr Pickwick is becoming an Honorary

Research Fellow at Roehampton

- ▶ Here is some news, announced on the University of Roehampton's website
- ▶ Death and Mr Pickwick author becomes Honorary Research Fellow at Roehampton
- ▶ "Stephen Jarvis, author of the critically acclaimed Death and Mr Pickwick is to become an Honorary Research Fellow in the department of English and Creative Writing.
- ▶ University of Roehampton has invited Stephen Jarvis to become an Honorary Research Fellow as he works on his next historical novel. His research will be assisted by PhD candidate, Ellie Reed, who has been awarded an AHRC TCHENE scholarship
- ▶ Over the course of his Research Fellowship at Roehampton, Jarvis will give master classes to students, telling the story of his own instant success with his novel, from writing to publication with two of the biggest English speaking publishers in the world.



- ▶ "Jarvis' debut novel, *Death and Mr Pickwick* explores the story behind, and people involved in, the creation of Dickens' first novel *The Pickwick Papers*, which was considered the most famous novel in the world for one hundred years. *Death and Mr Pickwick* was included on the Sunday Times Book of the Year and Oprah Winfrey's Best of Summer Fiction lists, and was described by *BBC History Magazine* as the most remarkable historical-fiction debut of 2015."
- ▶ On becoming part of the University of Roehampton, Stephen Jarvis said "Writing historical fiction is about providing a 'time-machine' experience for readers. In the masterclass on writing I shall be giving at Roehampton, I shall be showing students how to build their own time-machines. I am currently working on another grand historical epic - and I am sure Roehampton's research facilities will allow me to upgrade my personal Tardis!"



- And here are pics of myself and my new research assistant, Ellie Reed, having lunch together, and discussing the research ahead...while also conducting research on artisanal cheeses!





- This was at the Star and Garter pub in Putney, which is mentioned in *Death* and *Mr Pickwick*. The pub is also next to Putney Bridge - a prime *Pickwickian* location, because the previous Putney Bridge featured in Seymour's wrapper picture for *The Pickwick Papers*.



David Gutteridge Photo posted

Hope you have lots of fun and adventure with this 'Stephen'!
Anything is always worth a 'quick visit' - and I see that Putney Bridge was
instrumental in Dickens' novel's development!
https://en.wikipedia.org/wiki/Putney_Bridge



Putney Bridge - Wikipedia

Putney Bridge is a railway bridge in western London, crossing the western end of the London Eye and the River Thames.

Like Reply Message Remove Profile Yesterday at 10:05am



David Gutteridge Photo posted
Hope you have lots of fun and adventure with this 'Stephen'!
Anything is always worth a 'quick visit' - and I see that Putney Bridge was
instrumental in Dickens' novel's development!

January 28



- ▶ In *Death and Mr Pickwick*, when the completion of *The Pickwick Papers* is celebrated at a dinner, Dickens is presented with a set of spoons, featuring Pickwickian characters. Although these have been described sometimes as spoons, and I continued that practice, they were really ladies...and the extraordinary thing is that a story has been written about the ladies, which Peter Stadler posts about today
- ▶ I think the fact that a story could be written about a set of ladies, simply because they are connected to Pickwick, shows that just about EVERYTHING concerning *The Pickwick Papers* was a source of fascination.
- ▶ Note that in *Death and Mr Pickwick* I made an alteration to the characters featured on the ladies - I made sure that I included Job Trotter, because I wanted a 'reminder' of Job, to prepare the way for his later reappearance in the novel.

*The
Pickwick Ladle*

*and other
Collector's Stories*

*By
Winfield Scott Moody*



- ▶ "Stephen sent me quite an interesting link to *The Pickwick Ladle and other Collector's Stories* by Winfield Scott Moody, published in 1907. Here is the link:
- ▶ <https://babel.hathitrust.org/cgi/p1?id=osu.32435017638446;view=1up;seq=1;size>

These formed a portion of the celebrated set of six silver Pickwick Ladles, with gilt figures of the characters on the handles, modelled by Woodington and presented to Charles Dickens by his publishers, Messrs. Chapman & Hall, on the completion of 'Pickwick.' They were purchased by Sir Baines Carew, and go to enrich his superb collection of pictures and curiosities at Carew Court."

- ▶ "In the first story you read about the exciting chase of acquiring a Pickwick ladle (I don't want to write any spoilers, but this book is great for any avid collector). A set of silver ladles was given to the author by the publishers Chapman and Hall to celebrate the completion of *The Pickwick Papers* at a dinner on 18th Sept 1837 at the Prince of Wales Hotel on Leicester square (we had a post about that on Wednesday).



- "The finials were designed by George Cruikshank, caricaturist and illustrator of Dickens books.



A new decorative system, perfection of the shaft.

- ▶ "Three of the original ladles are now in the collection of the Dickens Museum at 48, Doughty Street, London. Copies of the *Pickwick* ladles were later reproduced with at least three different styles of shaft. These, with their cast ornament, are the grandest, the other types having either plain square section shafts or square twisted shafts.

They were modelled by a man named Woodington, and on the handle of each ladle was represented a Pickwick character. The figures were silver gilt. After Charles Dickens's death, these ladles were sold by Messrs. Christie Manson & Woods, July 9, 1870. The ladle with the 'Pickwick' handle was bought by Mr. A. Halliday; those with 'Sam Weller' and 'Old Weller' by Messrs. T. Agnew & Son; and the other three, which were 'Jingle,' 'Winkle,' and the 'Fat Boy,' were bought by Charles Dickens, Jr. There was a great Dickens craze, just then, of course, and so the Agnews had the ladles reproduced. They must have had the consent of the family to do this; but anyhow, several sets of them were made."





- "I almost hear the hearty applause at the dinner when De Gex the landlord brought in a glittering temple of confectionery... beneath the canopy of which stood a little figure of the illustrious Mr Pickwick."

January 28



- ▶ Here is the latest video of Sir Pelzi, having a shower on a Friday evening after a week of hard work as the official *Death and Mr Pickwick* cat.
- ▶ <https://www.facebook.com/elisa.glippert/videos/vb.100002643810342/1192701947494588/?type=2&theater>



Michael Segers Poor Sir Pelzi! Can't a cat ever have any privacy?

January 28



- ▶ Following on from my post of today, which mentions Putney Bridge, Peter Stadlera looks into the bridge's fascinating history - and we discover that, added to Seymour's connection to the bridge, we now have connections to a Prime Minister, an early feminist, and a murderer...
- ▶ "In *Death and Mr Pickwick* (and in Stephen's latest post) we read about Putney Bridge. Putney Bridge crosses the River Thames in west London, linking Putney on the south side with Fulham to the north. The bridge has medieval parish churches at each end: St. Mary's Church, Putney is located on the south and All Saints Church, Fulham on the north bank. Putney Bridge is indeed the only bridge in Britain to have a church at both ends.





- ▶ "The story runs that in 1720 Sir Robert Walpole (the following year considered the first Prime Minister) was returning from seeing George I at Kingston on Thames and, being in a hurry to get to the House of Commons, rode together with his servant to Putney to take the ferry across to Fulham. The ferry boat was on the opposite side, however and the waterman, who was drinking in the Swan, ignored the calls of Sir Robert and his servant and they were obliged to take another route. Walpole vowed that a bridge would replace the ferry.



- "In October 1795, Mary Wollstonecraft, philosopher and early women's equality advocate, allegedly planned to commit suicide by jumping from the bridge, because she had returned from a trip to Sweden to discover that her lover was involved with an actress from London.



- "The bridge was badly damaged by the collision of a river barge in 1870. Although part of the bridge was subsequently replaced, soon the entire bridge would be demolished. In 1886 construction of the stone bridge that stands today, on a new alignment, was completed.



- ▶ "In March 1953, British serial killer and necrophiliac John Christie was arrested on Putney Bridge. He was also known as 'The Rillington Place Strangler'. On July 15, 1953 he was executed by hanging at Pentonville Prison for the murder of his wife... but she was just one of his victims.



A view out of John Chin's courtyard, where he buried some of his victims



A neighbor greets her in the area where Chin buried the bodies of his victims



- "Christie's story was dramatised in the 1971 film *10 Rillington Place*, in which he was portrayed by Richard Attenborough."



Myrtle Avenue's Peter's was a more recent interpretation of the Palladian Floor/Ceiling story during The Bath on TV over Christmas.

Like Reply 2 11 hrs Edit



Stephen Jones to Peter: Very interesting indeed! I saw quite a bit of Peter's design's collection in The Palladian Papers. It really does have a fascinating story. I must imagine someone writing a short story about how they got to Seymour, Robinson and and Charles's design associations. Granted that you have linked this to my post! Today, as I have shared. At the end Stephen

Like Reply 1 11 hrs



John: Stephen: Thank you Stephen. You included it and something to your post and I'm pleased to see that Myrtle Avenue is more about the construction of Charles's story. Every place has its own story to tell. It's incredible. With a good plan for the future. I'm sure I'll have thought about it. See the design Peter Jones

Like Reply 1 11 hrs



Stephen Jones: That's good Peter. When you mentioned Charles. It also reminds me of the other some of my other. In 1980, was making 'The Palladian Papers' that he was involved. At the end Stephen



John: Stephen: Thank you Stephen. It's very interesting. In 1980, was making 'The Palladian Papers' that he was involved. At the end Stephen

Like Reply 1 11 hrs



Stephen Jones: Thank you Stephen. I'm sure I'll have thought about it. See the design Peter Jones

Like Reply 1 11 hrs

January 29



Robert Seymour, 19th-Century Political Cartoonist

The Huntington preserves a fine selection of the golden age of political cartoons—most notably by artist Thomas Nast (d. 1890) and Louis Chaboussier (1798–1871). It also owns some gold.

huntingtonblog.org

- ▶ I said yesterday that I was now an Honorary Research Fellow at the University of Roehampton. The person who nominated me for this position is Professor Ian Haywood, who is a great admirer of *Death and Mr Pickwick*. Recently, Professor Haywood did a post about Seymour on the Huntington Library blog, with special reference to Seymour's work on the *Looking Glass* magazine. Here is the post:
- ▶ <http://huntingtonblog.org/2017/01/robert-seymour-19th-century-political-cartoonist/>

January 29



- In his latest post, Peter Stadlera shows that Seymour took an interest in the supernatural, and in devils in particular - they quite often appear in his pictures. When you consider Seymour's diversity as an artist, you realise how completely mistaken the Dickensians have been when they have categorised him as a "sporting artist". The sporting pictures were a small part of Seymour's overall output. Of course, the categorisation as a sporting artist makes Seymour exactly fit the role that Dickens assigned to him in the deceitful prefaces to *Pickwick*.



THE DEVIL'S BALL.

- ▶ "Robert Seymour also did the illustrations for *Walpurgis or the Devil's Festival*, published by William Kidd in 1831. Walpurgis Night on April 30 is an old pagan festival, which borrowed its name from Saint Walburga whose feast occurs on May Day. On this night witches are believed to ride on broomsticks to places of old pagan sacrifices in the Harz Mountains, especially to the Brocken.



END OF WALPURGIS-

- "The Brocken, the highest peak in the Harz Mountains, is considered the focal point of Walpurgisnacht. Also known as the Blocksberg, the 1142-meter peak is often shrouded in mist and clouds, lending it a mysterious atmosphere that has contributed to its legendary status as the home of witches and devils. There, they dance around a huge fire and worship their lord the devil, who bestows them with new magic power.



- ▶ "The writer Johann Wolfgang von Goethe (1749-1832) in *Faust* writes that the witches come on Walpurgs night and sing: 'Now to the Brecken the witches ride; the stubble is gold and the corn is green; There is the carnival crew to be sooth, And Squam Uranus will come to provide. So over the valleys our company floats, with witches a-fairing on drinking old goats.'"



January 30



MR. PICKWICK IN THE STREETS OF LONDON
The wax effigy of Mr. Pickwick, known throughout
England, Wales, Scotland, and the British
Empire, stands tall outside the London
Museum.

- ▶ The other day, in the online archives of the *New Zealand Herald* for 1936, I came across this picture of a Mr Pickwick wax effigy, made by Madame Tussaud's. I cannot recall hearing about this waxwork before, though one strongly suspects that many photos must have been taken showing members of the public standing alongside Mr Pickwick.
- ▶ I wonder whether Madame Tussaud's have any records relating to the waxwork? In particular, I am wondering whether Mr Pickwick's features were modelled on those of a real person - and if so who was it?
- ▶ And, above all, what happened to the waxwork?



Geoff and Mr Pollock's Plymouth has become "Not a quiet search of the streets. Nor are we looking for Plymouth and have found "Only" the best of the search!"



Geoff and Mr Pollock's Plymouth has become "Not a quiet search of the streets. Nor are we looking for Plymouth and have found "Only" the best of the search!"



January 30

SYCOPHANT SAINTS

OR SABBATH SINNERS

A NOVEL

BY THOMAS DE QUINCY.

ILLUSTRATED FROM HIS DRAWINGS.

BY SEYMOUR.



THE SYCOPHANT SAINT AND SINNER.

LONDON:

EDWARD AND J. BARNARD, 15, BARNARD STREET, W.C.

AND ALL BOOKSELLERS.

1847.

AND THE PRESS.

- Peter Stadlers now looks at another work by Seymour, *Sycophant Saints and Sabbath Sinners*. I have to say these are not among Seymour's best pictures - I think the woodcutting, which he often complained about, is rather crude - but the subject-matter, the Sabbath Observance Bill, was something I considered featuring in some detail in *Death and Mr Pickwick*, but eventually dropped. The aim of the Bill was to strictly enforce the Sabbath, and, as I recall, it was also discriminatory, allowing the rich to pursue their pleasures on a Sunday, but not the poor. Although I cut the Bill out of *Death and Mr Pickwick*, remnants of its philosophy remain in *D&MP* - for instance, when Lord Helldowne talks about people being mad about religion, or in the meeting of the Houghton Angling Club, when people talk about the times being opposed to fun and amusement. So another fine post by Peter, covering an important subject, and showing that Seymour's range of subjects was vast.



Wm. P. Wood, 1840s.

- In 1833 Robert Seymour also did the illustrations for *Sycophant Saints and Sabbath Sinners*, a satire by Figaro in London. This 32-page chilling pamphlet was an attack on Sir Albert Agnew's attempt to introduce a bill on sabbath observance through Parliament. After the *Figaro* closed, its editor Henry Mayhew went on to co-found the more long-lasting *Punch*, of which *Figaro* in London may be considered a forerunner. In 1870 a satirical daily named the *London Figaro* was founded but soon changed direction to become a general interest weekly. Please have a look at some of his pictures. Feel free to have a look into the book here.
- https://books.google.de/books?id=skkCAAAQAAJlpgtPk18pgtPA18pgtPycophant+Saints+and+Sabbath+Sinners&source=bl&ots=tmj1T3_vCH&pg=OT11P1a8-BvHP6rY2Mgg2u7Y8hnde0carX0vedn3ahUXEwBDL_eone8vRU4hXhufQCHnaUv0QAAUbuCvmpaepage0p+ycophant%3DSaints%3Dand%3DSabbath%3DSinners&f=false



Patented by Procrastination.



Charles's Shop.



Agnew's Patent Filter



Mr. Agnew's Expertise Bill

FIGARO IN LONDON.



- "Oh by the way, the famous standard format heading of *Figaro in London* was also designed by Robert Seymour."

January 31



- ▶ Yesterday, I posted about the Madame Tussaud's waxwork of *Mr Pickwick*, whose fate is unknown. This isn't the only large-scale likeness of *Mr Pickwick* to have gone missing - a seven-foot statue has vanished too.
- ▶ I heard about the statue some time ago, but I've only recently seen this full-length image of it. The statue made its debut in 1968 as a result of a student prank in British Columbia, Canada.



- ▶ This is how *The Tower*, *The University of Victoria Yearbook*, describes the appearance of Mr Pickwick: "A devious and mysterious conspiracy perpetrated by a UVic student and a Victoria sculptor revealed itself one dark, cold spring evening. A truck roared to a stop outside City Hall. Several men dressed in workmen's clothes heaved a shrouded large heavy object into the portico. A masterpiece of precision timing, the truck disappeared with its occupants into the night four minutes later, leaving behind a seven-foot statue of the lovable, partly Dickensian gentleman Mr Pickwick. City Hall was not amused, but it proved some task for city workmen to remove the one-ton statue. Student Jerry Boulbee and Victoria sculptor Clinton Hall later revealed themselves. Mr Pickwick now guards the entrance to the Village Fair in Bastion Square."



- ▶ But what happened to the statue after that? Well, it was last seen in about 2008 outside a restaurant in Athlone Court, Oak Bay, British Columbia, by one of the pranksters himself, who now calls himself Jeremy Hespeler-Boulton. In 2014, Hespeler-Boulton, recalling the sighting, said that by then the statue was somewhat the worse for wear, and was missing some of itself - perhaps the walking stick, perhaps the arm.
- ▶ And now the whole statue has apparently vanished. Who knows where it is today?

January 31



- ▶ In *Death and Mr Pickwick*, when Charles Whitehead reaches Australia, he encounters a pirated edition of *The Pickwick Papers*. There is a mystery about this edition: who is the shadowy 'Tiz' who drew the pictures? Peter Stadlera now posts about this edition.



- "Jack Briggs was a colonial illustrator and engraver who probably copied and adapted the illustrations by 'Pter' (Hester Browne) as 'Tiz' in a local edition of The Pickwick Papers. Henry Dawling, brother of Robert Dawling, first published this at Launceston as an unillustrated serial (1848-50), then late in 1859 as a bound single volume with twenty lithographic illustrations. These completed copies and adaptations of the English engravings are all signed 'Tiz' in imitation of 'Pter'. Many of the drawings carry both signatures in opposite bottom corners. The initials 'T.L.' which appear next to the pseudonymous signature in one of the illustrations, is the only clue to Tiz's identity, yet the only artist with these initials known to have been working in Launceston at this time was Thomas Longmore—who seems unlikely. Forgiven details that the illustrations are generally considered to be the work of Jack Briggs, a servant of Dawling—who is, consequently, unknown as an artist. Today this Van Diemen's Land edition (see left for title page, with Van Diemen's Land lithography). Australia's first serious act of literary piracy—is one of the most sought-after books in Australia."



Stephen Jarvis to Peter - I was always intrigued by the edition of *The Pickwick Papers* and the man who I feel Charles Dickens is closer to when he went to Australia. I suppose Thomas Lamorne seems an unlikely candidate to be the reason for such a writer's arrival, and the discovery in the edition are just captured Philip's work. Still it seems very strange that T.L. appears to be the thought of the editor and Jack Briggs, already very pleased one have pointed about this. Peter.

Like Reply 1 20 hrs



Peter Bladwin Thanks you Stephen. What the explanation with Jack Briggs I already searching before you say when just have a look at the edition the idea also might be Thomas Lamorne. I am really fascinated by Jack Briggs's approach. All information on that Australian Pickwick is very rare but extremely interesting. Very best wishes Peter Bladwin

Like Reply 2 hrs



Stephen Jarvis to Peter - The Jack Briggs is probably the one, but there is a lot of mystery about those T.L. initials. All the best Stephen

Like Reply 1 7 hrs



Peter Bladwin Hi Stephen, yes it is 1850 the Pickwick Papers you have so many mysteries and interesting stories. You could only concentrate on this book for the rest of your life I think. Very best wishes Peter Bladwin

Like Reply 7 hrs



Stephen Jarvis to Peter - You know there is a great book which has been written about the Australian edition. I will let you know later. I believe you a publisher called Thomas Hutchinson in Sydney, but I can't remember much about it now. I have postponed this

- ▶ <http://www.genealogy-specialists.com/threads/a-very-interesting-story-about-charles-dickens.2486/>
- ▶ (See post from this website on the next slide.)

A friend of mine wrote a book and was about to publish another when he died suddenly and the second was never published. The first one titled "Who wrote Pickwick Papers" proved that Dickens was a literary pirate. The story of Pickwick was the history of Roborsham and Tempe which are both suburbs of Sydney. The author was Tom Skerry (no relation to me). Tom lived in Tempe and when he retired from the railways wanted to look at the history of the area he lived in. When he started out he realised he had found it before.

He had read it all in Pickwick Papers! For the next 10 years Tom set out to find the true author. He spent many hours in the library reading old newspapers and searching other references. What he found was the story of Pickwick was published in Australia as a serial in newspapers a few years before Dickens did. The Australian author was KKG whom he traced to a Thomas Griffith Wainwright, a free settler in the colony.

Dickens simply wanted for the newspapers to "copy England's fiction" and did them in the UK. When ships with episodes were lost at sea Dickens "invented" too late, or wrote what he could replace his episodes when the right shipyard in England. Dickens realised he would be caught and so concocted a story for "the police" that Wainwright had stolen a large amount of money. The result was that Wainwright was then transported to Australia where he died a broken man.

The next book that was about to be published proved that Miss Havisham was the story of a delinquent daughter from Fremont. Another Sydney suburb. This was also published in the Sydney newspapers a few years prior to Dickens story in the UK.

The Dickens Society challenged Tom in a TV debate but could not justify Dickens as the author of Pickwick Papers. Tom had the proof and the Society did not.



- ▶ The 'crank' book, *Who Wrote The Pickwick Papers, Dickens?* by Tom Kenny.
- ▶ Unfortunately, Kenny's theory that Thomas Wainwright was the inventor of *Pickwick*, based on Australian circumstances, faces a major obstacle - Wainwright didn't go to Australia until AFTER *Pickwick* was published.

February 1

**TAKE UP ONE IDEA.
MAKE THAT ONE IDEA
YOUR LIFE. THINK OF IT,
DREAM OF IT. LIVE ON
THAT IDEA. LET THE
BRAIN MUSCLES,
NERVES, EVERY PART
OF YOUR BODY, BE
FULL OF THAT IDEA,
AND JUST LEAVE
EVERY OTHER IDEA
ALONE. THIS IS THE
WAY TO SUCCESS.**

SWAMI VIVEKANANDA



- ▶ At the start of Death and Mr Pickwick, the following exchange occurs, when Mr Liberator puts a question to Scrooby
- ▶ "How well do you know the immortal work?"
"I have read it - I would say - ten times completely, but on many occasions I have read parts, especially when I have been sick in bed." A disappointment spread over the fat man's features. "That's a great shame," he said, exclaiming in a rude and sassy expression of frustration. "I had been hoping you'd be the one who'd say by heart."
- ▶ That part was inspired by the fact that there WAS a person who probably knew Pickwick by heart. This was the Hindu religious figure Swami Vivekananda (1863-1902) who was noted for his extraordinary memory and reading speed. Once, in the course of a talk, the Swami quoted two or three entire pages of The Pickwick Papers off the top of his head. What's more, he had read the book just TWICE, once in school, and once five or six months before he gave the talk!



Michael Berger (justfoundthis) - @ RealizationofSwami Vivekananda - I suppose that covers the following story. One day at the courts one fall, Swami asked someone some two or three papers from Papan (Papers - I understand all this - not understanding how a person could possibly be an or multi-line a secular book. I thought that he must have read it quite a number of times before he had asked. When someone told him that I told him what was in it, and again come that or so months back. "Then how do you remember it? I would be wonder - and why can I not remember that?" One has to read with full attention," he explained "and one must not filter anything, one must read from head".

<http://www.realizationofswami.org/memory.pdf>



Swami Vivekananda could memorize any book page by page, what was...

SPHAGNATION



Michael Berger (Miser) - His memory all started in the book. Later on, he noticed an odd habit in his brain. When he found that that been standing there for a pretty long time, he said "Whatever one has to do - one must apply it. I was unable to attend and even in the last hour."

Like Reply Message 1 hr



Michael Berger (Miser) - explanation - Many experts speak the power of the memory to produce the memory. It is a strong difficulty for I to believe that one has the power of memory. Through a special act or through an act of will, the power of memory and will power.

- ▶ <http://www.speakingtree.in/allslides/swami-vivekananda-could-memorize-any-book-page-by-page-what-was-the-secret-of-his-memory-power>

February 1



- There is a *Pickwick* plagiarism, *The Adventures of Marmoduke Midge, the Pickwickian Legatee*, which I have heard of, but never seen. It is probably *VERY* rare. Anyway, although Peter Stadlers hasn't been able to track down a copy, he has found out more about the author...
- "While researching *Pickwick* plagiarisms I read about a book titled *The Adventures of Marmoduke Midge, the Pickwickian Legatee*, published in 10 numbers, probably in 1848 (I didn't find this title on the internet). Well, it was written by quite a mysterious writer, James Lindridge, the 19th century author of *Tyburn Tree* and *The Merry Wives of London*, the latter a most notorious penny blood.



- "At the age of 15, Lindridge was living with the family of William M. Clark in Warwick Lane, Christchurch, London. Clark is well known as a printer and publisher to penny blood collectors and was once described as 'a dab hand at "paste and scissors" journalism...producing, on the cheap, weekly magazines with excerpts, articles, and even whole stories whipped from other magazines.' There can be little doubt that Lindridge learned his trade from Clark and, no doubt, wielded the scissors himself on occasion.



- "Lindridge worked as an assistant to Clark throughout the 1840s, during which time he also began producing books, the earliest being *Tales of Shipwrecks and Adventures of Sea* (1843-46). A sequel was announced in the preface and *Tales of Heroism, and Record of Strange and Wonderful Adventures* was subsequently published in 50 numbers in 1846-47. Although no editor is listed, Lindridge seems the obvious candidate. Maybe Lindridge was also in the editor's chair for *Tales of the Pirates; or, Lives of Smugglers* (31 numbers) which was also published by Clark in 1847.

THE
MERRY WIVES OF LONDON.



Illustration 1

Illustration 2

- ▶ "William Mark Clark died on 8 January 1861 after a lingering illness and his business as a printer and bookseller was continued by his widow, Elizabeth, from the same address at 16 & 17 Warwick Lane. It is at this address that Lindridge is registered in the 1861 census where it is noted that, at 35, he was a widower. In fact, the tragedy went even deeper as his baby son, George Bell Lindridge, had died in Maidstone in 1852. Perhaps this explains why Lindridge gave up writing in the early 1850s. Well, if I didn't find *Marmaduke Rudge*, At least I found *The Merry Wives of London and Tales of Adventures and Shipwrecks of Sea on hathitrust.org*, together with some fine illustrations."

THE GREAT WHITE HORSE



THE GREAT WHITE HORSE





February 2



- ▶ A few days ago, I posted Professor Ian Haywood's blog post on Seymour, which paid particular attention to Seymour's work on *The Looking Glass* magazine. This publication, which was originally *The Glasgow Looking Glass*...and then morphed into *The Northern Looking Glass*...and then became the plain *Looking Glass*...and finally incarnated as *McLean's Monthly Sheet*, has been described as the world's first comic book. Its key innovation was that it featured multiple pictures on a single page - that seems a ridiculously simple idea, it might even be called banal, and yet nobody had thought of it before. However, there was still a way to go before anything like a modern comic-book format was established. The layout of pictures didn't look particularly modern as you can see from the black-and-white page drawn by William Heath that I have started with. (The paper sold in two versions, with colour or without.)



- However, in the coloured *Sensuwa* pages of the *Looking Glass* I have posted, the layout is pretty close to the "interlocking boxes" of a modern comic: you could imagine Superman or Batman leaping across pages like these.







- Mind you, there was still something lacking: narrative. Occasionally, though, there were thematic links between the pictures - note the series of three egg-related drawings at the bottom of one of the Seymour pages.



- And it is true there was a brief flourishing of temporally-connected images in the fourth issue of *The Glasgow Looking Glass*, with William Heath's *History of o Coat*.



- And later, when Seymour took over, he portrayed an uprising in France, which, although not a true narrative, does at least show events unfolding day-by-day.





- So, I think one can say *The Looking Glass* wasn't quite a comic book, as we would understand it, but it wasn't far off.

February 3



- ▶ Yesterday, I posted some pages from the *Looking Glass* magazine and when I was putting the post together, I came across this fascinating 1826 picture by William Heath from the *Northern Looking Glass* phase of the publication, called *My House in Town*. I have magnified it, and cut it into three, to allow easier viewing of the details. (And if you use the flipbook zoom facility it will also help.)



- Note that the area called 'Gentlemen's Withdrawing Room' is midway between the debauchery prints of Rowlandson and Gillray, and Seymour's cleaned-up morality of *Mr Pickwick Addresses the Club* - Heath's picture here shows nothing like the excesses of the old prints, but even so one man has collapsed on the floor in a drunken stupor.



February 3



- ▶ Peter Stadlera's latest post looks at one of the artists who produced 'extra-illustrations' for *Pickwick*. I think it is particularly interesting that the artists who did such pictures would often illustrate scenes that were not depicted by the original trio of Seymour, Buss and Philz - so here, for instance, Onwhyn shows Tony Weller going for the marriage licence, which is described by Dickens, but not illustrated in the original version. And the *Stroller's Tale* picture shows the clown in full clown costume, rather than just in a bed, as in Seymour's picture.



- "Recently we were talking about Thomas Onwhyn, who was a bit overshadowed by the talent of George Cruikshank and who won notoriety by supplying pictures for pirated editions of *The Pickwick Papers* and *Nicholas Nickleby*, which drew the ire of Charles Dickens, who wrote of 'the singular vileness of the illustrations'. I have found three fantastic coloured *Pickwick* illustrations by this artist published in 1847.





- "In addition to that, Onwhyn created a series of cheap mass-produced satirical prints illustrating the comedy of everyday life for publishers Rock Brothers & Payne (what a name for a company) in the eighteen forties and fifties. These *Pictures of London* (a title which makes me think of *Life in London* and *Real Life in London*) are absolutely worth looking at, and I have posted some of them here.



The World's Finest



The World's Finest



The Minister



Master May - The New Minister



- "He also did an early comic strip, *A Railway Adventure that Mr Lorkin Encountered with the Lady of Captn. Coleraine, Showing the Power of Platonic Love*. The first railroad line from the London Bridge to Brighton opened in 1841 and Onwhyn's book was published in conjunction with that event."

February 4



- Over the last couple of days, I have posted material from *The Looking Glass* magazine. When I was writing *Doeth* and *Mr Pickwick*, I was unable to inspect a full set of this magazine, in all its incarnations - as *Glasgow Looking Glass*, *Northern Looking Glass*, plain *Looking Glass*, and *McLeons Monthly Sheet* - and recently I came across a Seymour picture from the magazine which I have never seen before. Had I seen it when I was working on *Doeth* and *Mr Pickwick*, it would certainly have led to a re-write of the section dealing with Seymour's illustration *Mr Pickwick Addresses the Club*. The picture, of a trade union meeting, is an obvious precursor of *Mr Pickwick Addresses the Club*.



- Note how the person at the end of the table is posed in a very similar way to Smiggers in *Pickwick*, complete with a churchwarden pipe.





- ▶ Also note that it is actually one of a pair on a page, with the Duke of Wellington suppressing trade unions in the lower picture.
- ▶ *Mr Pickwick Addresses the Club* used to be called the most famous book illustration in the world - 'the Mona Lisa of book illustrations' - and yet as far as I am aware this forerunner to the illustration has never been mentioned before.



David Hollander: This is most interesting. Because I just completed the *Language Acquisition* book, which is inspired by the meaning and content of the Mathematical Method for the first, the structure of the book, and the specific numbers.

All the main supporting roles – who are the people in the customer's house:
Other contacts at home? Who's responsible for the media plan? Management
Buyer or manager?

*There were presumably no violations of the maximality of the phrase "Traders expect" because the TTS contains

UNIVERSITY OF CALIFORNIA, BERKELEY



Giusep and his friends in Court. I must admit, I am far confused by the Commissioner's presentation of the key to the "false letter" (which is an account by the Quaker-Hillman Bull on the same day). But anything is possible. In any case, this confirms the historical meeting between Pichetti and the brothers in the Pichetti house. This episode is a Parliamentary exchange in which an MP said he was making a mistake in a Parliamentary sense – is not clearly meaning it, but he would have to know about the specific error is involved in the situation. All the best. Stefan



Editor (Madeline) Pankratz and Captain: It is highly inappropriate that I should be collecting the data. We should instead focus on the

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There's nothing like the [long-merged hanging lamp](#) to emphasize the long, rounded form of the ceiling, especially if it's painted a warm, earthy color.

[illegible]

Stephen Jones (40 Elbow) "We collected the money too, but he's a person in a different way from Pollock, understanding the things that—quite naturally—in dominate the proceedings in the table, and so the little started actually under the table. In the field with artists (generally) really using the space as a space that's built on understanding some of the drawing, and the form is made for an understanding of the table. It's a side of the table. And yet, the table is a repeated gathering, with the latest gathering of artists, those working the different ways of the table, and so on. (A) The first time we

February 4



- ▶ Peter Stadler now posts a picture of Beggar Queen's Tom and Jerry, and explains its significance. The Pickwick plagiarist Peter Martin, *The Posthumous Papers of the Pickwick Club* is a work I have heard of, but never seen. English-Pickwick plagiarists are among the rarest items of Pickwickiana.
- ▶ "I have seen Tom & Jerry Masquerading among the Gadgers (Tink beggars) in the Black Slaves on the Holy Land, a Beggars' Repository, in the cellars of St. Giles. Billy Waters, the Black Peddler, is the King of the Beggars (we've already had a post on him). He was succeeded by the dwarf in the top hat, Jerome, i.e. Andrew Whiston, this print represents beggars as living well & as a result, the Billy Waters was unable to make a living after its publication. This is the first recorded use of the word slum (slum originally meant a room, possibly because it was a room to slumber). By 1750 the merely impoverished St Giles had become the notoriously criminal St Giles. It was the first, or most celebrated, rookery, which meant a criminal slum and plays on that in some metaphorical, often criminally (and perhaps, blackened), or on the verb rook, to cheat. The picture is by Robert and George Cruikshank and led to the Pickwick imitation *Posthumous Papers of the Pickwick Club* (1837). Today the surroundings of St Giles look completely different with lots of construction work going on. I hardly found St Giles Church the last time I went there."



France Egan, the author of *Knock Knock*, called "Fat" Green "Green" Egan, highlighting French Green's role in gathering the Green family. (France Egan, *Knock Knock*, 1900). The Green family was not documented until the 1900s, when they were continuously recorded in the Green family.

February 4



King's Lynn Fiction Festival

10-12 March 2017
Town Hall, King's Lynn

Louis de Bernières
Yvonne Fawcett
John Lucas

Carol Birch
Rachel Hore
D J Taylor

Robert Eddle
Stephen Jarvis
Emma Wayne

- ▶ Here I am, in the programme for the King's Lynn Fiction Festival:
- ▶ http://www.lynnlitfests.com/Next_Festival.html

Sunday 12th March 3.00pm

Stephen Jarvis will present and talk about his amazing book *Death and Mr Pickwick*, and will discuss Dickens with others of the writers.

February 5



- ▶ Here's a salt-and-pepper set which features an odd pairing: Mr Pickwick and Bill Sykes. (Note the common misspelling of Sykes as 'Sykes' on the back of the salt dispenser.)
- ▶ There is only one other linkage of Pickwick and Sykes that I can recall: a 1990 *New Yorker* cartoon, (which can be purchased as a print on the Conde Nast site) in which Mr Pickwick swaps places with Sykes, as the latter appears in Cruikshank's illustration for *Oliver Twist*.





THEY PRETEND THERE IS NO DIFFERENCE



February 5



- ▶ Peter Stadlera's latest post continues the theme of *Pickwick* plagiarisms. A real gem here is the *Codgers' Club* - I have never seen this very rare publication before. Also note that there is a picture of the hack writer Thomas Peckett Prest.
- ▶ "As we already know *The Pickwick Papers* was a perfect target for plagiarists. Edward Lloyd published many of these plagiarisms - Lloyd employed 'hacks' who wrote material quickly so that Lloyd could publish it cheaply for the working classes. One of the most famous *Pickwick* plagiarisms is *Pickwick in America* (1837-38), written by 'Bos'—the pseudonym used by Thomas Peckett Prest.



- "Here we see *The Pickwick Songster*.



- "We also get a glimpse into the rare *Posthumous Papers of the Codgers' Club* (1837).





- ▶ "Pickwick's plump figure, green glasses and gaiters - no matter how crudely drawn - were instantly recognisable. The episodic plot offered few restrictions to plagiarists and they could adapt or reinvent for as long as they had the public's interest. The *Posthumourous Notes of the Pickwick Club*, also called *The Penny Pickwick*, was the most successful of the plagiarised *Pickwicks* (we've already had a post on it but I've found some more illustrations).







- ▶ "As you might imagine, Dickens was not pleased and, in 1837, he attempted to have Edward Lloyd's publications terminated by legal means. But he failed in his suit when Lloyd argued that the unauthorised imitations were so bad no one could mistake them for the real thing - reputedly leading Dickens to comment: "I was made to feel like the robber instead of the robbed". However, the famous author would get his own back on the 'dishonest dullards' (as he referred to Prest and Lloyd) by caricaturing them in his next novel, *Nicholas Nickleby*, which was serialised from 1838 to 1839. It is this and his many other classics that continue to attract hordes of enthusiastic readers almost two centuries later."

February 5



- ▶ Although I have posted Pickwickian cigarette cards before, getting the story behind the company is a new angle – an angle now taken by the great Peter Stadler.
- ▶ In this 1889 series of Copers Cigarettes cards of characters from Dickens we see Mr Pickwick, the Fat Boy and Sam Weller.





- "Cope's was formed in 1845 in Liverpool. The company employed mainly woman and girls and was regarded as a model employer of its age, praised by Charles Dickens and Emily Faithful for favourable working conditions. Paul McCartney's family was a part of it: his grandfather spent his whole working life as a tobacco cutter and stover at Cope's tobacco warehouse."

February 6



- ▶ What part did *The Pickwick Papers* play in the origins of the word 'OK'? Well, read on...
- ▶ 'OK' is the most successful word in the history of the English language. No other word has such worldwide recognisability and distribution. For many years, there were competing theories about the origins of OK, but it is now generally agreed, and supported by abundant evidence, that OK emerged in Boston in 1839, when there was a joking fad for the abbreviation of phrases to initials, with the comic twist that the phrases were misspellings - and 'OK' was one of these, an abbreviation of 'All Correct' misspelt as 'Oll Korrect'. The full story of OK's origin is told in the book *OK: The Improbable Story of America's Greatest Word* by Allan Metcalf.



- ▶ In the book, Hatzfeld notes that "in Boston in the late 1830s, the misspelling OW (Oll Wright) for 'all right' was especially important in paving the way for a smooth launch and reception of OK. It's not just that they both begin with A, misspelled as O. They also have practically the same meaning. To this day, dictionaries generally give the definition as well as the chief synonym for OK as 'all right'.
- ▶ But's here the thing, Hatzfeld notes that the phrase 'all right' was itself apparently an interesting newcomer in the 1830s. And where did it come from? Well, the earliest example of 'all right' provided by the Oxford English Dictionary is from.....The Pickwick Papers "Stand firm, Sam," said Mr Pickwick, looking down. "All right, sir," replied Mr. Weller."
- ▶ It's easy to see what's happened here - the viral popularity of Pickwick prepared the way for 'OW' to spread, and that in turn led to OK having an energised launch, and setting it on the path to becoming the most successful word in the world.

February 6



Bonanza 58 C3 A Prisoner For Justice

- ▶ Here is an absolutely brilliant post by Peter Stadlera - about an episode of the famous TV show Bonanza in which Dickens made an appearance! Moreover, this links to Peter's recent posts on plagiarism. Fantastic post, Peter - I have fond memories of watching Bonanza, but I have no recollection of this episode. Michael Segers has also found a youtube link to the episode
- ▶ <https://www.youtube.com/watch?v=bullyxHy9VFM>
- ▶ and there are a couple of mentions of Pickwick, at just over 14 minutes and just over 35 minutes in, so the episode is even an example of a piece of Pickwickiana!



- ▶ "We've already had some posts on *Pickwick* plagiarisms. Now you might ask what this has to do with the famous Western series *Bonanza*? In a 1963 episode named *A Passion for Justice* (it's in Season 5, episode 2), Charles Dickens comes to Virginia City at Ben Cartwright's invitation. He gives a reading from *Oliver Twist* while on a reading / lecture tour in America. While there, he stays at the Ponderosa. He becomes enraged by the townsfolk's casual attitude toward distribution of copies of his stories published without protection of copyright laws and serializing his latest novel *Oliver Twist* without his permission.



- ▶ "After confronting the local newspaper publisher, the newspaper's office is destroyed. Already having lost the esteem of the townsfolk, Dickens now finds that the townsfolk blame him for the violence. He's arrested and fined for his trouble. The writer refuses to pay the fine or defend himself, so his fans, the Cartwrights, come to his aid. Dickens is played by Jonathan Harris. Well, Dickens got as far west as St. Louis. But I was delighted to discover recently that, in the imagination of one screenwriter, he made it to Nevada."





February 7



- Today, I thought I would post three Pickwickian vases. First, a rather elegant ivy-themed handpainted vase, which features lines from *Pickwick's The Ivy Green*.





- ▶ "In 1815 he went to Liverpool to look after the interests of his brothers' firm. In London he met Sir Walter Scott, who encouraged him to renewed effort. The result was *The Sketch Book of Geoffrey Crayon, Gent* (1819-20), a collection of stories and essays that mix satire and whimsicality with fact and fiction. Most of the book's 30-odd pieces concern Irving's impressions of England, but six chapters deal with American subjects. Of these, the tales *The Legend of Sleepy Hollow* and *Rip Van Winkle* have been called the first American short stories (both a clear reading recommendation). *The Sketch Book* was a tremendous success in the USA and in Britain."



- ▶ "In Canonbury Tower there lived another interesting man: Samuel Humphreys. He died from consumption, produced by overwork, in 1738. Humphreys was an English poet, librettist and translator. He is known for the words he wrote for Handel's oratorios *Esther* (1733), *Deborah* (1733), and *Adolphus* (1733). He was buried in Islington churchyard. Besides writing original libretti, he translated several dramas, operas and other works like the *Peruvian Tales*. Some of his output can be found here:
- ▶ <https://catalog.hathitrust.org/Search/Home?lookfor=822Humphreys,820Samuel,82016982-1738%22&type=author&inst=>



- ▶ "Here we see pictures of *Esther* by John Everett Millais who also did the famous painting *Marion*, *Deborah* by Gustave Dore (Sir Pelzi's first thought was Dory when he heard that name) and the *Death of Athaliah* also by Gustave Dore. He also published the posthumous *Poetical Works of Matthew Prior* in three volumes. That book is available via googlebooks:
- ▶ <https://books.google.de/books?id=nsVEAAAYAAJ&pg=PA488&pg=PA488dq=samuel-humphreys-poet&source=bl&ots=grjWRW2vE7U&sig=haR10XcQy-MDOHSHOVcRABVnE90-Bh&da&sa=X&ved=0ahLUKEwyW8ta&3TTA&3MbQK9H79RC&CoQ&SAEiWTAJfV=onepage&q=samuel&30humphreys&30post&f=false>
- ▶ "What a historical location the Canonbury Tower is. Incredible!"



May 10



- ▶ I have now reached the page of the handwritten list of Pickwickian characters dealing with two consecutive, and echoing, episodes.
- ▶ Firstly, there is Mr Pickwick's visit to the girls' school, where he is believed to be a Peeping Tom (or worse): as you will recall, after being discovered behind the school's door, Mr Pickwick is imprisoned in a closet containing the day-boarders' sandwich-bags.



- ▶ Secondly, there is the *Tale of the Parish Clerk*, featuring the timid schoolmaster Nathaniel Pipkin, who also ends up in a closet, in an attempt to hide from Old Lobbs, the father of Pipkin's love-interest, the beautiful Maria. The echoing of one closet scene by another is a neat trick by Dickens, and it is reinforced by the name 'Pipkin' being rather similar to 'Pickwick'.



- ▶ And 'Maria' is almost certainly an allusion by Dickens to his lost love, Maria Beadnell - he was effectively saying "So I wasn't good enough for you and your parents, eh, Maria? Well look at me now!"



May 11



- ▶ In the handwritten list of *Pickwick* characters I have reached a page which mentions Dodson & Fogg and Peter Magnus.
- ▶ Regarding Dodson & Fogg, it so happens that the British jazz star Johnny Dankworth recorded an album *What the Dickens*, with tracks inspired by Dickensian characters and, you've guessed it, one of the tracks is called Dodson and Fogg. I have to say that jazz doesn't do a great deal for me, but here is the track anyway:
- ▶ https://www.youtube.com/watch?v=_IKp3-wlgDY



- Then an amber glass vase featuring the Fat Boy and the Wellers.





- I have also found the cover for #1 in a series of *Dickens Character Sketches*, featuring the crooked lawyers, but unfortunately the text doesn't seem to be available online.



- And as for Peter Magnus? Well, I have posted the image of the Peter Magnus Trophy, awarded by the Pickwick Bicycle Club. But Magnus is also associated with one of the most famous errors in *The Pickwick Papers* - because Dickens describes Magnus as having green spectacles on one page, and blue spectacles on another. Nowadays, reputable publishers employ a person to look out for this sort of blooper, and correct it.



- ▶ It's worth recalling too that Peter Magnus is proud of the fact that his initials, "PM", allow him to make the feeble joke of calling himself "Afternoon" - and here, Dickens is alluding to the person to whom *Pickwick* is dedicated, Talfound. I refer to this in *Death and Mr Pickwick*, when I have Talfound (who cannot pronounce the letter 'r') say:
- ▶ "My full name is Thomas Noon Talfound, Noon being my mother's maiden name. When I became a serjeant-at-law, I was the last created on the original list. It was thought dwell to refer to serjeants after myself as 'afternoons', and then they became Post Meridiem." He breathed in heavenly. "Such heights of subtlety can men of law reach."

May 11



- Peter Staehler's series on Canonbury Tower comes to an end with a post about a Dickens work which mentions the Tower. *The Lomplighter's Story*. I remember when I first read *The Lomplighter's Story*, I wondered whether Seymour had mentioned to Dickens that he had once lived in the Tower. In the traditional account of *Pickwick's* origin, which has the pair meeting only once, it's unlikely, as polite conversation would probably be in short supply at that meeting, but in the revised account of the origin in *Death and Mr Pickwick*, when they meet twice, as Mrs Seymour said they did, and the evidence suggests, it is entirely possible they spoke about their lives in London.



- ▶ "Tonight we'll let the games on the Canonbury Tower end with a story. If you want to read about Canonbury Tower in a relatively short story you'll find the Tower in *The Lamplighter's* story by Charles Dickens (for free here: <https://nbooks.adelaide.edu.au/d/dickens/charles/d544c/>). *The Lamplighter* is a wild farce. It feels a little as if someone deleted all the plot, characterization, and heavy themes from one of Dickens' shorter novels and just left up with a dozen pages of the funny bits. It looks off at a kind of Lamplighters' local meeting. One member decides to relate the legendary tale of Tom Grig (not Grubb), a lamplighter who was fated by the stars to make a great marriage to a beautiful, wealthy heiress. Erm... well, sort of. The story is a little muddier than that, and it's full of all the wild exaggerations and self-mythologizing of a twice told tale among friends. In the end we're not even sure if Tom Grig's story was anything more than a dream. But no matter, it's still a fascinating and funny tale featuring some guppy dialogue.



- ▶ "Dickens began writing this comedy, originally a play, for Macready, in 1838.



- ▶ "The lead role of Tom Grig was written for J.R. Harley, the popular comic actor who had had the best roles in Dickens's first three plays. (At the St. James Theatre, Harley had played the Strange Gentleman, Martin Stokes, and Felix Tapkins.)





- "It was Harley, a friend, like Macready, who suggested to Dickens a joke about Tom Grog's uncle, an old off lamplighter, who had extinguished himself after gas lighting was installed. Preoccupied with *Nicholas Nickleby*, Dickens spent as little as one week writing *The Lamplighter*, or even less. The day before Dickens was to present the play, he was still scrambling to finish it. Well, so now, lights down, curtain up..."

May 11



- ▶ Scott Aalata has just discovered Pickwickian Treasures...!
- ▶ "Hello.....I am about half-way through Death and the Pickwick and am loving it! And look what I found in a huge stash of playbills I just got..... (From the San Francisco production, 1965)."



- Finally, a variation on the same vase.

May 11



HENRY FUSELI, 'THE NIGHTMARE', 1781.

- ▶ Fuseli's painting *The Nightmare* features in *Death and Mr Pickwick* - and Seymour did his own versions of the picture. But so did other caricaturists of the period. The amazing Peter Stadler's latest post has three pictures inspired by *The Nightmare*, which I have never seen before.
- ▶ "Recently I found three fine parodies of Henry Fuseli's masterpiece *The Nightmare*, thematising effects of eating, drinking and gluttony (I had to think about the Fat Boy and Stephen's post about Daniel Lambert). Here, in this 1784 print *Covent Garden Nightmare* Rowlandson mocks Charles James Fox by placing him in the pose of the young woman in Fuseli's original. The gaming dice on the table refer to the politician's supposedly dissolute lifestyle. The print was among the earliest satirical designs to be based on *The Nightmare*."



- ▶ "In Gillray's *Duke William's Ghost*, published by Hannah Humphrey, 7 May 1799, George, the Prince of Wales lies in a drunken, sweaty stupor. William Augustus, Duke of York appears as an unpleasantly nude spectre shown, mercifully, from the rear. His presence is meant to offer a warning about the evil effects of drink and an excessive diet, for which the Prince, and the Duke, were notorious. The pose of the Prince is lifted directly from *The Nightmare*.



- ▶ *"The Fatal Effects of Gluttony: A Lord Mayor's Day Night More, published by Thomas McLean 4 November 1830, is a work by an unknown artist. A city merchant suffers the ill effects of his indulgence in rich food and booze. The list on his side-table documents the extent of his carnivorous greed. The effect of diet on the imagination was the source of considerable medical and critical speculation in this period. Fuseli was subject to a recurring rumour that he would eat raw pork before going to bed to stimulate his dark dreams..."*

May 12



- ▶ In the handwritten list of Pickwickian characters which I found on ebay, I have now reached the pages where Arabella Allen and Serjeant Snubbin appear.
- ▶ I remember that the late Cedric Dickens found Arabella charming, but he is one of the few who mention her. Also, there is very little Arabella memorabilia around, though I did find a tile showing her with Mr Pickwick.



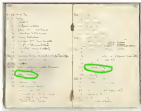
- I have a suspicion that the fur at the top of her boots, which is one of the few things Dickens says about Arabella, is meant to have a sexual connotation, because Dickens did sometimes use erotic symbolism, but it's not something one can support with evidence. There are just two other things arising from Arabella of which I am aware.

MISS ARABELLA ALLEN IN DEARIE DICKENSIAN



ARABELLA ALLEN, who has been known as 'The Dickens Girl', is shown in two of her many roles. On the left, she is in a light dress, and on the right, she is in a dark, period costume. She is a well-known actress in the area.

- ▶ In the early twentieth century, there was an actress who took the stage name Arabella Allen: she was billed as 'The Dickens Girl' and she specialised in putting on make-up and costumes which would transform her from one Dickensian character to another. She was featured in a 1903 issue of the French magazine L'Universel, which shows her transformed into Quilp, from The Old Curiosity Shop
- ▶ And when Sam Weller goes in search of Arabella, in the Clifton area of Bristol, he finds himself 'outside a stable-door, at the bottom of a long back lane', where there is a large stone which he sits upon - and this was beside the very house where Arabella was staying. In the heyday of Pickwick, people used those details to identify the spot.
- ▶ And that is really all one can say about Arabella Allen.



- ▶ Turning to Snubbin - he too has had little impact as a character, but he gains significance because his name seems to be an allusion to a prominent lawyer of the early nineteenth century, Serjeant Arabin. Although Snubbin is not modelled on Arabin as such, some of Arabin's court manner seems to have been transferred by Dickens to the judge in *Bardell v. Pickwick*, Justice Starelengh.

February 7



11 words coined by Charles Dickens

The prolific author's descriptive character names have given rise to many words now common to the English language

THEWEEK.COM

- ▶ Phyllida Acworth has just sent me this link about words and phrases coined by Dickens. I am glad that there is a substantial Pickwickian component here, because - as regular visitors to this page know - I tend not to feature purely 'Dickensian' things, unless they can be linked to *The Pickwick Papers*, or *Death and Mr Pickwick*. Many thanks for this Phyllida - a nice follow-up to the recent post about the word 'OK'.

- ▶ <http://theweek.com/articles/467867/11-words-coined-by-charles-dickens>



- ▶ Arabin was known for making quirky statements in court, and a volume of these was published called *Arabiniana*. (And I have just discovered an updated version, *Arabinesque-at-Law*, was published in 1969.)

*If there ever was a case of closer relations than this of persons
eating together, this case is that case*

(William Arabis)

keynote.com

- ▶ The statements made by Arabis are, as I recall, rarely laugh-out-loud-funny, but I have found a good one to post here, and you will see some more on the cover of *Arabesque-at-Low*. In *The Pickwick Papers*, Judge Stareleigh's confusion about Winkler's name is rather reminiscent of Arabis's style, and this is why, on page 417 of *Death and Mr Pickwick*, I have the following exchange between Judge Gaselee (the principal model for Stareleigh) and his clerk:

"Do not seek to distract me with talk of Brother Arabis. I wish to see a copy of this Pickwick."
- ▶ Judge Gaselee's grey eyes narrowed. "Is there a character with traits recognisably mine?" The clerk coughed again. "I did see some traits in a character" and they reminded me a little of Sergeant Arabis. You may have heard of the occasion when he said an indictment was invalid because it gave a man's middle name and so must refer to someone else."



- I haven't been able to find any images of Arabin, but I did come across a curious item which bears his name: an iron chain collar, possibly for a dog, with a brass plaque engraved 'Serjeant Arabin Sessions House Old Bailey and High Bench'.

May 12



18 Vintage Photos Of Charles Dickens' London

A collection of how the capital appeared to its greatest author

BUZZFEED.COM

- David Whittaker has found this link to photos of Dickens's London, and quite a few of the places featured are relevant to *Death and Mr Pickwick*. I particularly like the fact that it begins with Bayham Street, which isn't often mentioned. https://www.buzzfeed.com/alanwhite/18-vintage-photos-of-charles-dickens-london?utm_term=.rxd2P6e3e8&ref=mobile_sharing_aa4pp86y6 Dickens distorted the conditions of Bayham Street, and made it seem not far off a slum, but in reality it wasn't too bad. In recent years, researchers have looked into the backgrounds of people in the street, and discovered that in many cases they had respectable professions, and so Dickens's presentation of Bayham Street is almost certainly another of his falsehoods.



Jan Kinrade One of my favourite articles by Dickens is *An Unsettled Neighbourhood* (<http://www.dickens.org.uk/household/essays/essays.htm>), written in 1851. Now, 160+ years about when he first moved up to London, so I would guess it about Brixton Street. Here he really ups the ante on how poor everybody was. I often quote these three lines from the article: they sum up for me the genius of Dickens... wonderful descriptive writing with humour portraying the poverty. "We never paid anything until the last Saturday - and then we know how we paid it then. The streets were positively full with the inequalities made in them by the man with the pike who cut off the company's supply of water to defectors. It seemed as if nobody had any money but old Miss Frowse, who lived with her mother at Number Fourteen Little Twig Street, and who was rumoured to be immensely rich (though I don't know why, unless it was that she never went out of doors, and never took a cup, and never brushed her hair, and was immensely dirty."



Death and Mr Pickwick Hi Ian - Yes. I think I remember reading this. The reality of Bayham Street was almost certainly completely different. I hint said before - and I will say again - an academic should write a book "Dickens the Liar" which covers the whole range of his lies, distortions and exaggerations. At the best Stephen



Ian Keeble I think, though, one should differentiate between deliberate lies to boost his own accomplishments (which I would equate with Dickens's treatment of Bayham) and understandable story-telling. I don't think any writer ever writes the "truth", particularly when recalling their past.



Death and Mr Pickwick Hi Ian - Yes. I agree, everyone distorts. Indeed, some distortion is absolutely necessary to make a narrative hold together. But I think there are limits as to how far one can go. It seems to me that Dickens oversteps those limits. He is trying to portray himself as having a poverty-stricken childhood for dramatic effect, and that is just going too far. Think of it like this. Oliver Twist, if it had been written about a contented, middle-class boy would have been of little interest as a novel, but a story of Oliver the deprived workhouse orphan DOES have interest. Dickens is essentially applying that formula for selling Oliver Twist to himself, and his own biography. At the best Stephen

May 12



Following

Just finished the brilliant *Death And Mister Pickwick* by @dyingclown.



1 day ago · 11 May 2017



- ▶ Emmy-winning writer David Quantick is an admirer of *Death and Mr Pickwick*!!! David won the Emmy for his work on the series *Keep*, and has written for many other TV and radio shows, including *Spitting Image* and *Bross Eye*, and also written a number of books, including *Revolution: Making of the Beatles' White Album*. He has just tweeted his enthusiasm for *Death and Mr Pickwick*!

May 13



- ▶ The handwritten booklet of Pickwickian characters has yet more to offer! We have now reached the Bath landlady, Mrs Craddock, and also 'Constable', as in the publication *Constable's Miscellany*.
- ▶ Mrs Craddock's name is probably an allusion to another Mrs Craddock, the landlady at a cottage in the village of Chalk, where Dickens spent his honeymoon. A short book was published about Dickens's stay in the village, *Dickens's Honeymoon and Where He Spent It*, which you can read on internet archive:
- ▶ <https://archive.org/details/dickensshoneymo00philrich>.

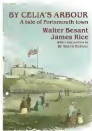


- The Dickensian Percy Fitzgerald fixed a plaque to the cottage, as you can see.



- However, there is a dispute about whether this cottage is the right one! There are three other contenders: The Manor House in Chalk Road, and two now-demolished properties, Malt House Farm on the corner of West Court Lane and Lower Higham Road, and one at 18 Lower Higham Road.

February 8



- ▶ I sometimes think one can talk about a DaMP School of writers and artists - those whose are in some way connected to Death and Mr Pickwick. In many cases, these individuals are neglected nowadays, and this page can play an important role in bringing their works back to the attention of the public. A good example is the writer Walter Besant.
- ▶ Besant features in two sections of *Death and Mr Pickwick* and recently Phyllida Acworth decided to read the novel *By Celia's Arbour*, which Besant co-authored with James Rice (who also appears in DaMP). It so happens that Phyllida lives close to Portsmouth, where the novel is set, and looking through her collection of photographs, she found a number which relate either to scenes in the novel, or were places that Besant would have known.



- Turning to *Constable's Miscellany*, this arises in *The Pickwick Papers* when the poverty-stricken Jingle, who is a prisoner in *The Fleet*, says that he 'tried for three weeks upon a pair of boots and a silk umbrella with an ivory handle', meaning that he had pawned those items, but the naive Mr Pickwick believes that Jingle had *EATEN* them, and the comment is made in the text that Mr Pickwick had only heard of such things in *disperadoes* or read of them in *Constable's Miscellany*.





- But Mr Pickwick's belief brought back a memory of when I was researching the blacking factory episode in Dickens's life: although the exact formula for boot blacking was kept a secret by its manufacturers, it DID contain a few nourishing ingredients, such as molasses - and I do remember reading about some poverty-stricken people who had actually eaten blacking, spread upon a crust of bread. Not to be recommended, though!



Charles Dyer "He has been doing that the names of those very respectable (looking) persons of High Midloom. Messrs Bry and Marie was made as well known to the public as long as Scotland Yard and the highest of the police. But he is amongst the greatest of advertising. When that will be greatly carried out" (Cincinnati Enquirer, 1894).
Like Reply Message May 13 at 4:07 pm



Charles Dyer (McKee) is (Dyer) interesting that that couple played and the reason for Bry and Marie's eventual decision. That they stopped spending on advertising. Many thanks for that. All the best Stephen

May 13



- ▶ Although normally I would not really want to share non-Pickwick Dickens material on the *Death and Mr Pickwick* page, the fact I have just mentioned the Old Curiosity Shop on the page, in the *Arabella Allen* post, does give me an opportunity to share Peter Stadlera's latest post, which is about the real Old Curiosity Shop in London.
- ▶ "In today's post Stephen mentioned The Old Curiosity Shop. Built around 1567, this building can justifiably lay claim to being the oldest shop premises in central London - though whether it actually inspired the Charles Dickens 1841 novel of the same name is anyone's guess (though Dickens lived in nearby Bloomsbury and was known to have visited the shop).



- "It's a joy to visit, anyhow, with small winding staircases and low wooden ceiling beams. *The Old Curiosity Shop* of Dickens' imagination was the home of a virtuous teenage orphan, Nell Trent, and her grandfather. The tragic tale took place in 'one of those receptacles for old and curious things which seem to crouch in odd corners of this town and to hide their musty treasures from the public eye in jealousy and distrust.'



FIG. 101. CARVED WOODEN BLOCK

- "The story was originally serialized in 1840, in Dickens' weekly periodical, *Master Humphrey's Clock*, along with *Barnaby Rudge*. *The Old Curiosity Shop* was so popular, legend has it that readers in New York, desperate to find out the conclusion, stormed the wharf of Lower Manhattan when the ship bearing the last instalment docked. Oscar Wilde however was less enthused: 'One would have to have a heart of stone to read the death of little Nell without dissolving into tears...of laughter.'



- "Well, the original shop itself started as a dairy, given as a present by King Charles II to one of his many mistresses.



- ▶ "Hidden away on Portsmouth Street, just south of Lincoln's Inn Fields, The Old Curiosity Shop today is a retailer of high end shoes, and is still open for business as it has been for over 500 hundred years. I went there on my latest *Death and Mr Pickwick Tour*."



May 13



- Frank Bouchier-Hayes has chosen *The Pickwick Papers* as a library staff pick.



- This even applies in the case of the cover-picture of the book, which features Southsea Castle - and Phyllida has sent me two photos (pictures 2 and 3 in this post) which show the castle from different angles. It applies too with regard to the three pictures that come next: Portchester Castle, which *By Cello's Harbour* describes as a ruined castle across from Portsmouth; a chalk quarry, which is visible from the castle; and a church which the novel mentions as being inside the castle walls.

May 13



- ▶ Peter Stadler now looks at the publisher Ackermann, and a major work he published, *The Microcosm of London*. The *Microcosm* was certainly an important pairing of images and texts, which helped to form the zeitgeist which would ultimately lead to the most successful pairing of words and pictures in history, namely *The Pickwick Papers*.
- ▶ "In today's post we walk inside Rudolph Ackermann's famous Repository of Arts which was located at 101 The Strand. He moved here from Pall Mall in 1794, opening a school of drawing and a gallery selling prints and books. In 1806 he closed the school, to concentrate on his more successful role as print seller, book seller, publisher and dealer in art materials.



- "He is known for employing the finest engravers of the period to work for him, such as Sutherland, Bluck and Havell who worked on drawings by Thomas Rowlandson, Augustus Pugin, Frederick Nash and William Westraill. Between 1808-1818 he began to publish a series of books illustrated with high quality coloured aquatints, most of which were a great success such as *The Microcosm of London* of 1810.



- In this work, the illustrations were jointly by Rowlandson and Pugin - Pugin was an excellent draughtsman of buildings while Rowlandson was used to draw people. While *The Microcosm* was conceived primarily as a desirable medium for art, its three volumes contain extensive written texts alongside the collaborative plates. Ostensibly, these serve as descriptions of the plates, but many expand out into detailed historical accounts, contemporary views, opinions and trivia.



- "The writer, illustrator and watercolour specialist William Henry Pyne provided the text for the first two volumes; he was replaced for the third volume by William Combe, who later found fame as the author of the satirical tours of Dr Syntax. For me, *The Microcosm's* images are among the best and most vibrant representations of the early nineteenth century metropolis, splashing colour and life across its architecture.

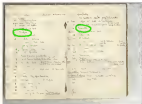


May 13



- And so we come to the last in my series of posts about the handwritten booklet which I purchased on ebay.
- The list of characters in the booklet finishes with the pages on which Turpin and 'Grimaldi' are mentioned. The Turpin here is of course the highwayman Dick Turpin, who is the subject of Sam Weller's song Bold Turpin. Well, I've found some illustrations of Bold Turpin, by Rowlandson...BUT this is not Thomas Rowlandson, who appears in *Death and Mr Pickwick*, but rather another Rowlandson, known for his equestrian pictures, George Derville Rowlandson. I don't know whether George Derville was related to the more famous Thomas, but as the surname is not that common, one rather suspects that he was.





- Then, on the last page of the list of characters, we come to Grimaldi the clown. You might think it is rather surprising and insensitive that Dickens mentions Grimaldi, given that the insertion of *The Stroller's Tale*, based upon the life and death of Grimaldi's son, was one of the factors that led to Seymour's suicide. But Dickens had no qualms about saying things in *Pickwick* which carried resonances of Seymour's death.



- There is one point, for instance, when he refers to the suicide of a sausage-maker, and he even describes it as a case of 'temporary insanity' - the very verdict that was given at the inquest into Seymour's suicide. How could he possibly refer to 'temporary insanity' without thinking of Seymour? Anyway, I have illustrated Grimaldi's appearance in the list with a rare Grimaldi playing card, from 1875.

The image shows a page from an old document, possibly a chronology or ledger, with two green circles highlighting specific entries in the left margin. The text is handwritten and appears to be a list of events or dates. The circles are placed over the words '1827' and '1830' in the left margin, which correspond to the years mentioned in the text on the right.

- But the booklet doesn't stop when the list of characters comes to an end. Its compilers then give a *Pickwick* chronology, showing the dates at which the events in *The Pickwick Club's* papers occurred. And here you will note a strange thing: they give two columns, one having *Pickwick* start in 1827, and one having the start in 1830. This is because Dickens goes seriously wrong in his dating of the events in the Club's records, and jumps forward three years at one point. It is true that this error was corrected on an errata slip, which was included in the final number of *Pickwick's* serial run, but I can't help thinking that the mistake is another indication of Dickens simply not caring about the truth.



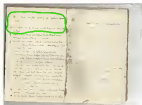
- ▶ Here is what Phyllida wrote about the novel, when she sent me these pictures:
- ▶ "I am 18 chapters into *My Father's Ark* and I am reasonably certain Basil and Rose must have known it was going to come out as a three-volume serial even when it was being serialized in *The Graphic*. What I think must be the first volume consists of the introduction of the narrator Lucius 'Luddy' Poleys, a Polish handiwork of possibly aristocratic origin, and his friends Leonard, who sets off to make his fortune in the first chapter and swears he will be away two years without being in touch, and Celia, the innocent young heroine. The reason I think it was designed for the three-volume format is that the story seems to be only just getting going at the end of the first volume where the editors presumably hope to hook the reader into buying the next volume. At long last the supposed villain of the piece, a 60-year-old German called Herr Kauter, has said he wants Celia's father to honour his promise to allow him to marry Celia, by the time still only 18, a promise based on a favour Herr Kauter did Celia's father some years earlier. This started to remind me of *Wilkie Collins* or *Gothic* novels of the late eighteenth century and I hope the rest of the novel will live up to that."



- ▶ Well, it is certainly true that there is another dating problem on the very first page of *Pickwick*, when the Club's meeting is described as taking place in 1817, rather than 1827, and I believe this mistake probably WAS a printing error - it too was corrected on the errata slip - but even so, it is a bit strange that Dickens didn't pick it up when he was doing his proofreading. Still, I will give him the benefit of the doubt here - I know, from my own experience of proofreading *Death and Mr Pickwick* that one can be blind to errors in the proofs, because the mind has expectations, which can blot out reality.



- ▶ However, it is rather harder to explain the 1830 as a printing error: '1830', after all, has two completely different digits from '1827'. And what's more, a few pages after the start of *Pickwick*, Jingle refers to a Paris uprising which took place in 1830 - a further indication that Dickens wasn't at all concerned about accuracy, and showed little regard for keeping things in the correct timeframe of 1827. (This particular anachronism was turned into a joke in later editions of *Pickwick*, when a footnote spoke of Jingle's prophetic powers.)



- ▶ Finally, the booklet comes to an end with some questions for a *Pickwick* exam, similar to the one I feature in DaMP. Some of this is difficult to read, but I have circled a couple of questions I can make out - "Do we know anything of Mr Jingle's political views?" and "On what day of the week was the election at Estanowill concluded?" I have to confess that I couldn't answer those questions. My knowledge of *Pickwick* is obviously pretty superficial!

May 14



Henry (Arthur) and the Rev. (The Rev. 1850) (London: 1850) (London: 1850)

- ▶ In Peter Stadlera's latest post, he deals with a sportsman and writer who is mentioned in *Death and Mr Pickwick*, namely Nimrod, and an artist, Alken, who isn't. I sometimes wish that I had mentioned Alken. Still, *Death and Mr Pickwick* makes it clear that print culture was a massive thing in the culture of the period, and of course many artists apart from Seymour, the Cruikshanks, Rowlandson, and Heath would have contributed to that culture, so the existence of someone like Alken is 'implied' by *Death and Mr Pickwick*, even if he isn't named.



- "I found a fantastic book, *The Chase, The Turf and The Road* by Henry Alken, illustrator and Nimrod (pseud. of Charles J. Apperly), published in 1837.



- ▶ "Charles James Apperley (1777-1843), English sportsman and sporting writer, better known as Nimrod, the pseudonym under which he published his works on the chase and on the turf, was a devoted fox-hunter. Around 1821, Apperley began to contribute a series of articles to *The Sporting Magazine*, under the pseudonym of Nimrod, that covered horse races, hunt meets and other sporting events. His references to the personalities of the people he knew or met at such events helped to double the circulation of the magazine within a few years. Mr Pittman, the proprietor of *The Sporting Magazine*, gave Nimrod a handsome salary and defrayed all the expenses of his tours. He also gave Nimrod a stud of hunters.



- ▶ "After Pittman's death, the proprietors of the magazine sued Apperley for the money that had been advanced. To avoid imprisonment, Apperley moved to Calais in 1830, where he supported himself by writing.



- Apperley is best known for his two books, *The Life of a Spartan*, and *Moments of the Life of John Milton*, both of which were illustrated with colored engravings by Henry Thomas Allen. Apperley eventually returned to England and died in Upper Belgrave Place, London, on 19 May 1843."





THE GREAT ST. LEONARD STAKES
WINNED BY THE LORD OF THE MANOR OF ST. LEONARD'S



May 15



- ▶ I have spoken previously about my father's obsession with scrapbooks. One aspect of this obsession was that, when I was a kid, he used to buy **LOADS** of comics - the pretence was that they were bought for me, but in reality my father bought them for himself, because they provided a constant stream of scrapbook material. I am sure this family background must have had some effect on me - making me aware of the visual aspects of narrative, which would later emerge when I wrote about Robert Seymour. It has to be understood that this "validation" of visual narrative was one of my earliest experiences - indeed, my father's obsession began before I was born, with his scrapbooking starting when my brother was at school.



- ▶ "Celia's Armour stand" is a location that, although it is described in some detail, no longer exists. It is also the three young friends' ready go name for their favourite meeting place. It supposedly has an idyllic view just the dogwood towards Parthenon Castle and the chalk cliff behind it. I thought the novel was going to be quite action packed from the description but so far it has been fairly slow moving. It would appear to recall romance as you get detailed descriptions of what it was like to be close to the Naval dogwood- the stretch of water between Portsmouth and Freshwater would have been full of ships. The Naval activity comes to a halt during the years of the Crimean War when sailors march through the streets before embarking on ships for war... seen go forwards ships start coming back with the wounded. There are a couple of memorable characters such as Mrs Jerns and the Captain who are the guardians of the two boys. There is also a repetitive but well meaning legal clerk called Augustus Bramble whose children have names but are known by the years in which they were born including Forty-four and Forty-six, so far I don't find there is much plot.



- I have to say I didn't actually like much of the stuff in the comics my father bought, particularly as I grew a little older - I preferred American superhero comics, which I discovered via my brother - but still, in my father's comics, there were a few things I DID like. In particular, I enjoyed the exploits of a character called Grimly Feendish, a humorous gothic figure, somewhat similar to Uncle Fester in *The Addams Family*, who originally appeared as the villain in a strip called *Eagle-Eye, Junior Spy*, and later appeared in his own strip.



- I mention Grimly and Eagle-Eye because I was saddened to hear of the recent death of their creator, Leo Baxendale, at the age of 86. and I have posted his picture, from the obituary that appeared in *The Times*.



- ▶ Some quick googling turned up the pages of the Eagle-Eye strip I have posted - and I actually remember this story, which featured robot housewives, and the pink monster with the gigantic mouth.
- ▶ It would be pushing things way too far to say that Grimly Feendish was an influence on *Death and Mr Pickwick*, but I can say that if I look at DaMP now, I can find a scene, on page 433, which at least makes me think of Feendish, and the spooky things that surrounded him.



- ▶ The background to the scene was that the Seymour family said that Robert Seymour had drawn a forerunner to *The Stroller's Tale*, involving a writer not a clown. And in support of what they said, Seymour certainly DID produce the illustrations for a poem, which I mention on page 502, involving hallucinatory visions, which was rather similar to *The Stroller's Tale*. But as I did not know the specifics of Seymour's *Stroller's Tale*-forerunner drawing, I had to invent something. So, I said that Seymour produced a sketch which showed a man lying in bed in a squalid room, undergoing the horrors of a gothic nightmare: 'From a cloud emerged suggestions of claws, horns, bat wings, demonic horses and armies of unearthly creatures.'
- ▶ And as I read those words now, yes, *Grimly Feendish* comes back to me.





Margaret Johnston All comics I loved the 'Victor and the Hotspur' both of which were filled with an old type of British hero who put in very little effort but was a world beater. Alf Tupper aka Tupper of the Track, would work as a glumbeard by day, pop round to the local chippy for a fish supper then head to the track's default name, Johnnie Partridge in the title says. Oh Georgeous Gus, the aristocratic footballer who came to play in royal robes with his own butler and came on to play, win the match and stroll off after about 10 minutes. Lots of wartime stuff as well. Horrid stuff.

Like Reply Message 1 May 15 of 5 items



Death and Mr Pickwick Hi Janet All yes, I remember the Victor and the Hotspur and Alf Tupper kind of these comics particularly the wartime ones were full of war-stoppers - the Japanese would shoot 'Hankie' and the Germans would always talk of the 'English pig-dogs'! Then there was The Gussie, The Topper, The Gaffer, there were so many comics my father bought. All the best Stephen.



Steve Sclegel And of course Glenney Friedman has on today the tone of Gus: the ultra-popular star of "Despicable Me"

<http://www.target.com/0001854008>



Gus(despicable me) Totally Looks Like
Grumpy Personified(all negative characters)

Character name: Grumpy from The Secret Garden
www.burda.com



Death and Mr Pickwick in Steve Sclegel's Gus: yes, he does! I know I seen "Despicable Me". Thanks for pointing that out. All the best Stephen

May 15



- ▶ Peter Stadlera has followed up on my post in which I mentioned 'Bold Turpin' to tell us about what Dick Turpin was **REALLY** like. The real Turpin, indeed, emerges in a line of Sam Weller's in *The Pickwick Papers*, when Sam says that he is very sorry to cause any inconvenience "as the house-breaker said to the old lady when he put her on the fire" - and although Dickens does not mention Dick Turpin by name here, Turpin did actually once threaten to put an old lady across a fire unless she told him where her money was hidden.
- ▶ Astonishing that such a horrible man has been turned into a romantic figure!



- ▶ "Stephen recently referred to another famous man from Essex (like Stephen himself), Dick Turpin. Dick Turpin is probably the most famous highwayman of all. Mention the name to most people, and they will tell you he was a daring and dashing highwayman who famously rode from London to York on his faithful mare, Black Bess, in less than 24 hours. You have to read Ainsworth's novel *Rookwood* to see this highwayman and his Black Bess in action. Ainsworth's description of an epic ride from Westminster to York caught the popular imagination and turned a fairly average pot-boiler into a runaway bestseller.



- ▶ "During the next 50 years, replays of the Turpin story, as told by Ainsworth, appeared in magazines, cheap novels, and ballads, not just in Britain but all around the world. History, romance, and legend rapidly blurred and, eventually, the fictional ride of Ainsworth's Turpin totally eclipsed the villain's real exploits. The metamorphosis of Dick Turpin, house-breaker, torturer, murderer, horse-stealer and all-round real nasty piece of work into Dick Turpin, Highwayman and Knight of the Road was complete.



- ▶ "One thing the authors are clearly setting up for later is the issue of relations with Russia. A group of Polish refugees who are very anti-Russian seem to be a significant group. Laddy himself is Polish. And there was a sweet, if rather naïve, discussion between Celia and Laddy about her theory that if you just disarm a 'backward' country like Russia it will be forced to develop in other, presumably less harmful, ways. Laddy himself muses that England should have restored Poland and wondered if the chance would arise again - how prophetic!!



- However, the popular Turpin legend contains not a grain of truth. In reality, even Turpin's fictitious great ride was made by 17th-century highwayman John "Swift Kick" Newton, who early one morning in 1676 robbed a homeward-bound sailor on the road outside Gads Hill, Kent. Deciding he needed to establish an alibi, Newton set off on a ride that took him more than 190 miles in about 15 hours. In addition, it was only at the very end of his life, while waiting to be hanged at York racecourse, that Turpin exhibited any of the swaggering nonchalance, heroism, or daring-do usually attributed to him. Prior to that, both his existence and his criminal ventures had been squashed, to say the least. You can read more about his life in this little chapbook: https://archive.org/details/McGillLibrary-PH97D_K49_L56_1840-1214







- ▶ "There was a TV series with 31 episodes from the 70s to the early 80s on him. I saw some material about this series on youtube. I have also posted the gravestone that reputedly marks the location of Turpin's grave at Fishergate in York.
- ▶ In 1845 the playwright George Dibdin-Pitt recreated the most notable "facts" of Turpin's life, and in 1848 Marie Tussaud added a wax sculpture of Turpin to her collection at Madame Tussaud's (it's no longer on display there). In 1906 actor Fred Ginnett wrote and starred in the film Dick Turpin's Last Ride to York. I also found this two-pence-colored portrait, showing 'Mr. Hill (Charles Hill) as Dick Turpin on Black Bess.' London: W. S. Johnson, [c. 1836]. Hill is seated on a galloping horse, a pistol pointed out in his extended left hand. In the background two highwaymen hang from a gallows."



Friends Group also hopes to help remember the TV series and have this Christmas season of the show.

[illegible]

May 15



sketchfab

- When I attended the King's Lynn Fiction Festival, there was a panel discussion, involving all the authors, on the question of "relevance" - that is to say, should novelists feel obliged to reflect the lives and experiences of their readers? My initial reaction was that the novelist should not feel obliged to do so. I could put it like this: Joseph Grimaldi's son was a straitjacketed clown, and I don't expect his situation to resonate with the lives of too many readers of *Death and Mr Pickwick*. The only sense in which I would expect Grimaldi Jr to be "relevant", would be at an abstract level, concerning the relationships between parents and children. But after this point was made, the discussion gravitated towards one particular issue: race.



- ▶ In a novel like *Death and Mr Pickwick*, the author's room for manoeuvre on the subject of race is severely constrained. It is a hard historical fact that almost all the figures who were connected with the Pickwick phenomenon were white. But I have said before that a black character I wish I had included is the boxer Bill Richmond, who is the subject of Luke G. Williams's fine book *Richmond Unchained*.



- ▶ I have reviewed this book on the DaMP page, and Luke did a great series of guest posts on Richmond. (Do check out Luke's blog <http://billrichmond.blogspot.co.uk/> from which I have taken the picture on the left. Luke remarks on this picture: "Here's something interesting I found today on the Heritage Auctions Website - a cartoon of Bill Richmond from the Baltimore American newspaper circa the 1930s by artist Tom Doerer. The 'likeness' of Richmond in the centre of the montage is clearly based on the Saxlone portrait, but Doerer has made his version of Richmond far too Rhett Butler / Jason King-esque for my liking! Not quite sure where the moustache came from ... Anyway, an interesting find nonetheless! ")



- ▶ The thing about Richmond is that he would fit naturally into the boxing context of *Death and Mr Pickwick*. Indeed, he was involved with the Pugilistic Club, whose PC blazers are mentioned in *Death and Mr Pickwick*, and which probably inspired the jacket of the Pickwick Club. Lukers book brought Richmond to my attention - and if the book had been published when I was working on *Death and Mr Pickwick*, I would almost certainly have included Richmond as a character. But could I have done anything else to include ethnic minority characters?
- ▶ Thinking about this now, I think there are two possibilities. I could have included Dr Johnson's black manservant, Francis Barber, who is believed to be the subject in the portrait I have posted. However, Johnson himself appears in quite a small role in *Death and Mr Pickwick*, and so it would be difficult to give Barber a significant place in the narrative.



- I think the other possibility would be to mention the abolition of slavery. Although at first sight this wouldn't seem to have much to do with the events of *Death and Mr Pickwick*, the abolition of slavery **MIGHT** have been connected with one thing covered in my novel: the change in public morality, and the general 'cleaning up', reflected in the end of the Gillray-Rowlandson anything-goes era of cartooning. Historians are not really sure why this change in public morality occurred, but it has been suggested that it could have something to do with a 'moral bandwagon' which was started by anti-slavery campaigners. I could, perhaps, have woven that in, somehow.



- ▶ "I felt Besant and Rice could have made more of Leonard's absence and written a better plot given that so far it reads like memoirs of life in Portsmouth. At the end of what I am calling volume one Celia has been approached about the marriage and Leonard, who also wants to marry her, is due back within three weeks."
- ▶ Many thanks, Phyllida.
- ▶ (More pictures and commentary from Phyllida tomorrow.)



- But beyond these things, I don't think there is much else I could have done. I would be very wary about making changes which are historically implausible. The question of inaccurate use of political correctness was a matter which arose in the course of the panel discussion. I cited as an example the movie Thor, which included a black Viking – and of course, in reality, there were no black Vikings. Another author, G. J. Taylor, said that the movie Lincoln (which I haven't seen) similarly stretched the facts – he described Lincoln as virtually saying "Vote Obama."



May 17



- ▶ When I was writing about unusual leisure activities, I encountered quite a few clubs dedicated to collecting strange things - including the Spark Plug Collectors of America. My little piece on the club, which appeared in my book *The Ultimate Guide to Unusual Leisure*, began in this way:
- ▶ Picture the scene at a flea market.
Browsing customer: 'Say, do you have any old spark plugs?'
Vendor: 'Yeah, I got eight of them.'
Browsing customer: 'Where are they?'
Vendor: 'They're under the hood of my car!'
- ▶ Every spark plug collector has heard that one before. That's the answer I get nine times out of ten when inquiring about old spark plugs,' says leading collector Jeff Bartheld. 'But, oh, that tenth one...'



- And perhaps the tenth answer led to a Pickwick! Because yes, in the heyday of *The Pickwick Papers*, when almost any conceivable product might call itself 'Pickwick' to cash in on the novel's phenomenal success, there was even a Pickwick spark plug.

May 17



- ▶ Peter Stadler continues his investigations into Dick Turpin...
- ▶ "If you want to meet the ghosts of Dick Turpin and his mare Black Bess you should have a pint at a very historic pub, The Spaniards Inn, Spaniards Road, Hampstead, NW3. Highwayman Dick Turpin's father was the landlord of this pub in the 18th Century and Turpin was said to have used it as a hideout. Turpin's ghost is said to haunt the upstairs room, while unsuspecting drinkers downstairs have had their sleeves tugged by the hand of 'Black Dick', a moneylender who was knocked down by a coach on the road outside. A horse is said to haunt the car park, most probably Turpin's trusty Black Bess.



- ▶ "It is certain that highwaymen frequented this area and in all likelihood they used the inn to watch the road; at that time the inn was around two hours from London by coach and the area had its fair share of wealthy travellers. Records from the Old Bailey show that on 16 October 1751 Samuel Bacon was indicted for robbery on the King's Highway and was caught 200 yards from the Spaniards. A tree (now gone) at the end of the road was a famous site where highwaymen were hanged. The pub is mentioned in *The Pickwick Papers* and Bram Stoker's *Dracula*, and it can count among its previous frequenters the artist Joshua Reynolds, the poets Byron and Keats and probably Alex Joanides.



- "There was also a pub in East Finchley that was called on the Dick Turpin. It is currently awaiting demolition. In Turpin's day, the area was known as Finchley Common and was a popular haunt of highwaymen eager to relieve travellers on the Great North Road of their possessions.



- ▶ "Despite the fact that a large tree by the side of the road was known locally as 'Harper's Oak' for many years, it stood on the corner of the High Road and Oak Lane), the man himself is not known to have committed any of his crimes in the vicinity of modern-day East Finchley."





- "Before he moved up north, Epping Forest was more his kind of territory. In High Beech, Loughton, you'll find Turpin's Cave, another watering hole of Dick Turpin. Turpin and Turpin's Oak are also mentioned in Charles G. Harpers book *The Great North Road, London to York*, pub. 1901. Below is the link to that book."
<http://www.gutenberg.org/files/46716/46716-h/46716-h.htm>



February 8



- Although I didn't specifically mention Captain Marryat - the subject of Peter Stadler's latest post - in *Death and Mr Pickwick*, I did think of doing so, because he was an influence on Dickens's writing (one of Marryat's characters even speaks in a way which is similar to Jingle). However, I do mention *The Metropolitan Magazine*. What's more, there is an 'off-stage' association that Marryat has with *Death and Mr Pickwick*, involving Buss: when Buss says, in *Death and Mr Pickwick*, that, after the *Pickwick* disaster, he soon became accomplished as an etcher, he could well have been thinking of Marryat, because Buss did some illustrations for Marryat - I have seen some pictures for an early edition of *Peter Simple* which were by Buss.



- ▶ "In preparation for his trip to America in 1842, Dickens read Marryat's travel book, *A Diary in America* (1839). There are interesting parallels in their fiction as well, e.g. the prominence of foundlings. The two were warm friends and according to Forster, Marryat 'was among the first in Dickens' liking'. Recently I went by his house in Manchester Square, Central London, but he wasn't home as a member of his staff told me."



February 8



Horrible Histories - Charles Dickens Song

On this day in 1812 the famous author Charles Dickens was born. Learn more about his life and his relationships with this song from Horrible Histories.

BBC CBBC

- ▶ Alex Joanides has just sent me this amusing video, with Charles Dickens singing his life story in the style of Morrissey, with *Pickwick* showing up at one point. I have to say I am not a big fan of Morrissey, but this does make me smile. I have heard the song before - and posted a 'lyrics' video of it - but I have never seen this video. Many thanks, Alex.
- ▶ <http://www.bbc.co.uk/cbbc/watch/charles-dickens-miserable-song>



- ▶ Alex also started a discussion on Seymour's *Dying Clown* picture. (Continued on next slide.)



Alex Jewell "The Dying Clown" - and many incredible pieces of art that I simply cannot image summarized by so much detail. The character's facial expressions are now exceptional. A work of genius in itself!

Like · Reply · Message · 3 · 14 hrs



Peter Skellern "You're absolutely right! This is a work you'll never get out of your head. All the best! Peter Skellern"

Like · Reply · Message · 1 · 12 hrs



Stephen "Alex - Yes, there are 100+ clues to the clown's stage career in the background details. All the best! Stephen"

L Also, Jeonmin Ahn, who left a carved stone with messages and her days/years from a certain period on in the earth, expressed the urgency of matters significantly placed at the bottom right corner of the print to help better the image and show the art to the viewer, also the down to earth character expressed her down to earth. The story saying reflects rather than to be represented anything real. And the (photo) story in the same period the time to represent the accompanying of the print to the top of the page. Also, the way the down to getting the water by the figure with a bucket and pouring it to the water and body with the other to express the urgent fear for their future path. A somewhat fighting of the way the later in the water on the character corner help to showing to the viewer that the water is thought and consciousness and also to represent a life about it. Jeonmin Ahn's painting really told us so. Also I said that water and soil, the earth, is the most knowledge of the type I think others, stage in the same Jeonmin Ahn's painting is together to any of the understanding. One reason, but the level, this may even have compared them.

L Death and life (Jeonmin Ahn) Also Jeon Ahn I hadn't thought about the profile. It really goes swimming - up of the picture. Prior to your analysis, I was thinking that there was a lot of part of the drawing in what Peter painted about recently. One thing that I think you have truly brought out the spirit of the picture. All the best, Stephen
I see. Really. 10/10

L Also Jeonmin Ahn's story. Thank you Stephen, but this is just my personal interpretation. The drawing and my interpretation could be completely wrong. Like Peter commented, there is something about his drawing that sticks in the mind of a subconscious (and) but I am unable to work out why. Obviously, all good paintings have this quality as well. The only need to see Minchul's "Sorrow" or the "Water Lilies" will be to see that you're carrying the image to your home. As part of the mystery of art, I suppose.

February 8



- Phyllida sent me this photo, and said: "I have cheekily moved DaMP in Waterstones. Hope you like the new position!"



Death and the Poetess Phyllida has just said: "I've just moved DaMP to a new position!"

Like · Reply · 15 hrs



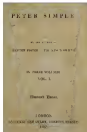
Alice Jewell: Everyone should do this!

Unlike · Reply · Message · 2 · 14 hrs

February 8



- ▶ What happened to Buss after he was fired from *Pickwick*? That's the question that Peter Stadler answers in his latest post. Regarding the works that Peter mentions: I am pretty certain I read Buss's book on Graphic Satire when I was working on *Death and Mr Pickwick*. And the book *London* looks like a massive work - I don't think all the pictures in it are by Buss, but of course the whole thing has a link to *Death and Mr Pickwick*, because the publisher, Charles Knight, appears in *DiMP* as a character. And a VERY interesting drawing is the one at the start of *The Widow Married*. It is based around an arch-structure, like Buss's harbour scene for *Pickwick*, and I have posted the picture alongside, for comparison.
- ▶ I have pointed out, on previous occasions, that some of Buss's works seem to carry echoes of *Pickwick*, as though he couldn't get his failure with that book off his mind, and was desperate to prove his competence, and I think Peter has found another example of that.



- *Japan special request by Stephen we have another glance at Robert Bus and his art of etching. Robert Bus was hired in 1837 after the Pickwick failure by Saunders and Olney to illustrate Frederick Marryat's Peter Simple (we had a post on Marryat yesterday).







- "He was also hired by Henry Colburn to illustrate Frances Trollope's *The Widow Morried* in 1840. There the artist managed to etch satisfactorily, and afterwards he successfully gained several commissions for illustrating fiction.



- (The frontispiece of *The Widow Married* - and Buss's *Pickwick* arbour picture.)





- ▶ "For some years Buss worked for Charles Knight, designing wood-engravings for his editions of *London* (1841-44, I found that book here on [archive.org](https://archive.org/details/london12knig):
- ▶ <https://archive.org/details/london12knig>)
- ▶ He also did *William Shakespere* (1842-43), and *Old England* (1845-46).



- "In 1846, worried by money worries, Scurr's wife started a school for young boys and girls at 14 Clarence Road, Rantich Town, London. In the same premises his daughter Frances began a morning school offering young ladies a liberal education. In 1850 the two schools moved into larger quarters in Holmer Terrace, and Scurr assisted by teaching drawing and later science, literature, and elocution. In 1858 Scurr's wife retired from the school. Scurr also researched earlier British printmakers, and lectured on the topic in his daughter's schools and, from 1863, he delivered a series of four talks, accompanied by 300 examples reproduced on forty scrolling cartons, at literary and scientific institutions in London and the provinces. These talks he published privately in 1874 as *English Graphic Satire*, a book for which he supplied in various mediums examples of his predecessors' work (the work is available on archive.org, <http://archive.org/stream/b24577250/page/n0/mode/2up>)



- ▶ "Buss also gave lectures on fresco painting and on the picturesque and the beautiful, though these were never published, and from 1850 to 1852 he edited *The Almanack of the Fine Arts*. You can find that on [hathi.org](https://babel.hathitrust.org/cgi/p1?d=nyp.33433019830839;view=1up;seq=9):
- ▶ <https://babel.hathitrust.org/cgi/p1?d=nyp.33433019830839;view=1up;seq=9>
- ▶ I hope you have enjoyed this follow-up post on the excellent work of Robert Buss."

February 9



- ▶ Phyllida Asworth has been reading *By Cello's Arbour*, a novel by two authors who are featured in *Death and Mr Pickwick*, Walter Besant and James Rice, and, following on from yesterday's post, she has sent more photographs of Portsmouth, where the novel is set. Phyllida's first photo shows St George's church, seen from the Spinnaker Tower, and she writes: "This is the church near which Walter Besant was born and grew up and is renamed St Faith's in *By Cello's Arbour*. I did wonder if he chose the name St Faith's because it is the name of the parish church in Havant and he might have heard of it. You can just see some modern housing behind it where Georgian housing destroyed during World War Two was replaced."



- Regarding the next six photos (respectively: the Round Tower; view from The Round Tower with Fareham in the background; Millennium path walls and view out to sea; sea walls looking towards Gosport; the road leading to Spice Island Inn; bomb-damaged church with statue of Nelson) Phyllida says: "Some of these views would undoubtedly have been familiar to Walter Besant although there are a lot of more recent elements including lots of the housing, the Spinnaker Tower and the Millennium path that goes from Gunwharf Quays along the seafront through Old Portsmouth. The introduction to *By Cefn's Harbour* helpfully points out that bomb damage from the Second World War means a lot of landmarks familiar to Besant would be very changed or non-existent now."



- ▶ You will then see views of the dockyard from the Spinnaker Tower, and HMS Warrior (a ship which dates from 1860), as well as a couple of photos taken during the 200th Anniversary of the Battle of Trafalgar - Nelson and Trafalgar of course get mentioned in DaMP - including a man dressed as Nelson, and some others in period costume, with, as Phyllida puts it, "a somewhat unfortunate shop sign in the background."



- ▶ And to conclude, here is Phyllida's full review of *By Celia's Arbour*, though it does come with a spoiler alert!
- ▶ "I would give this book three stars out of five, for the social history of Portsmouth which is near where I live. It does give a vivid picture of life in the city in the mid-nineteenth century, with the depiction of ships leaving for the Crimea and coming back with wounded soldiers. Towards the end, the narrator, Lady Las 'Laddy' Pulaski, explains that Celia's Arbour, which is the name he and his friends give to a location with a view of Portchester Castle and the chalk quarry beyond, is in fact inside what is now the historic dockyard - no wonder I had some trouble figuring out where that was!



- ▶ "As a novel, however, it reads like Laddy's memoirs of his youth, during which a few things happened to his friends. He is usually at one remove, at least, from the action, such as it is. There are two main strands to the novel. In one Laddy's friend Leonard goes off to seek his fortune, swearing to come back in five years, whether having succeeded or not and with the aim of marrying childhood sweetheart Celia with whom Laddy is also in love. While he is gone the mysterious Herr Raumer who, until this point has seemed reasonably decent, suddenly claims Celia has been promised to him in matrimony as a return for a favour he did her father. Fearing humiliation if his secret is revealed her father reluctantly agrees to let him court her. In the other strand Laddy, an orphaned Polish aristocrat, is being asked to join in a new revolt in his homeland and the tragic story of his parents' deaths is revealed to him by the man who, it is also revealed, got him out of Poland as a child.



“The problem I have with the novel is the lack of narrative tension. I never really felt Lella was in danger of having to marry the much older Herr Raumer or that Laddy would end up in Poland fighting to avenge his parents. Everything is tied up in a nice sentimental bow at the end with Herr Raumer begging down unconvincingly easily and the Polish rebels deciding, rather conveniently, that Laddy just had rebel material because he is a launchback with the wrong temperament. Herr Raumer is presented as a Russian agent, given his constant questions about the Poles, it is not much of a surprise. The supporting cast of the book are characters such as the Captain, who is the guardian who brings up the two orphans Laddy and Leonard, and Augustus Bramble and his children, who are known not by their names but by the years they were born. Lella is the only sweet teenage reader have encountered here and again in novels by other writers of the period. At one point she naively thinks that if Russia was destroyed the country would develop in other ways and stop being so backward. Seriously? Laddy manages to be disturbed by the deaths of his parents but he cannot even be raised to fury when he discovers Herr Raumer was responsible. Raumer is conveniently dealt with by one of the Polish rebels who, also conveniently, dies of heart failure before he can be brought to justice.



- ▶ "Some of the political aspects of the novel have modern resonances. There are Polish refugees in danger from Russian aggressors and even Syria gets a mention. Laddy's Polish friends regret that the British did not take the opportunity to do more for Poland during the Crimean conflict and Laddy wonders if there will be another chance. Laddy believes that in his youth sailors paid by ships went and drank away their pay as quickly as possible whereas by the time he is writing his memoirs they are more mature. I leave it to others to decide if there are still sailors who go out drinking the night away when they get off ships now! I am sure there is a mix of the two today.



- "In summary, it is an interesting look at the life of the period in Portsmouth but I am not surprised that Walter Besant is rather less well known than people like Charles Dickens and Wilkie Collins."



- Many thanks, Phyllida, for all this excellent material. We have never had a photographic commentary/review for a DaMP-related book before, and I hope it will encourage others to do something similar. It also shows that *Death and Mr Pickwick* has all sorts of connections to different localities - nowadays, whenever I go somewhere new, I ALWAYS check out the place's DaMP-associations!



February 9



- ▶ Peter Stadlera now posts about another *Pickwick* plagiarism, makes a suggestion as to the identity of its illustrator, and then shows another *Pickwick*-esque work he might have been involved with...
- ▶ "Here we see *The Posthumous Papers of the Wonderful Discovery Club, formerly of Camden Town, Established by Sir Peter Patron. Edited by 'Poz', with eleven illustrations, designed by 'Squib', and engraved by 'Point'. London: W. M. Clark, 17, Warwick Lane. 1838.*



- "Who was the illustrator? Possibly C.J.G. (Charles James Grant) who might also have been involved as an illustrator in the *Cockney Adventures and Tales of London Life* (1838), published weekly with illustrations by an unknown artist.



- "Each issue contained a short story - said by the author to have been drawn from real characters and incidents - by Renton Nicholson (1809-1861) that aimed to encapsulate the feeling of cockney life, and often using examples of the dialect. The tone is mainly humorous, finding amusement rather than moral outrage in the failings and foibles of everyday characters. I've found the book and some funny illustrations.







- "And Stephen has pointed out that the whole of the *Wonderful Discovery Club* is available here: <https://searchworks.stanford.edu/view/317028> Please enjoy!"

February 10



- ▶ In *The Pickwick Papers*, Mr Pickwick gets into a fight with a cab-driver who suspects that Mr Pickwick is an informer, after Mr Pickwick asks about the age of the horse pulling the cab (specifically, the driver believes - as I show in *Death and Mr Pickwick* - that the authorities are now using informers to enforce Martin's Act, on animal welfare, just as informers had been used to enforce other regulations relating to cab driving)
- ▶ Well, here is an unusual item which came up for auction in 2011, and sold for £1000, and which can be seen as providing a sign of the times - it's a statement of the regulations and fares governing Hackney cabs and coaches of 1832, printed on silk, with illustrations. I presume that this was hung in people's homes and public houses, to ensure that there was attention to fight unscrupulous drivers, and the illustrations were added because the text alone would be one of the dullest things imaginable to hang on a wall

February 10



- ▶ Here's an article which has just been published about the King's Lynn Fiction Festival - I shall be talking about *Death and Mr Pickwick* on Sunday March 12th at 3pm:
- ▶ <http://www.lynnnews.co.uk/whats-on/tickets-on-sale-for-king-s-lynn-literary-festival-1-7813620>
- ▶ Louis de Bernières, author of *Captain Correlli's Mandolin*, will be one of the other writers at the festival.



- And here's a pic of the line-up of authors at the festival, including me.

February 10



- ▶ After a hard week of research on *Death and Mr Pickwick*, Sir Pelzi needs some relaxation....



February 11



- ▶ Sam Weller isn't Mr Pickwick's only partner...at least in the world of Pickwickiana. I have come across quite a few pairings of Mr Pickwick with Mr Micawber, in the form of bookends, jugs, mini-teapots, two sides of a tankard, and so forth, as you can see. Even when the representations of the characters belong to a wider set of Dickensian figures, I have occasionally noticed there is a tendency for a Pickwick and a Micawber to be sold as a pair in auctions, as though the two belong together.



- I suppose there is a 'naturalness' in pairing them - they are both of a certain age, both have a certain naivety. Indeed, it is worth noting that W C Fields, who was known for playing Micawber in the 1935 movie of *David Copperfield*, was seen as ideal for the role of Samuel Pickwick in a movie adaptation of *The Pickwick Papers* which Orson Welles at one time planned to make.



















- And this picture is an interesting variation on the *Pickwick-and-Copperfield* combo - nutcrackers which pair Mr Micawber with Mrs Bardell.



Oliver Wilson - Mercury Theater - 1938
 recordings | parents | Free Download &

1000



Patric Schaffers' Fascinating post Stephen and the Marriage of M. Pickwick and M. Mowman like the reference to the Otter Postcard that he never made. Phil Walker did the wide version of the Pickwick Papers with the Menzies Estate. You can find the evidence.

- <https://archive.org/details/OrsonWelles-MercuryTheater-1938Recordings/88000MercuryTheater88-00-00mercuryTheaterRemembered.mp3>

February 11



- ▶ Peter Stadlera, in his latest post, talks about another artist of the Pickwick era, C. J. Grant, and then uses a Grant picture to talk about the police services of that time.
- ▶ I think Seymour was a more accomplished artist than Grant, but Grant is certainly an important figure in the visual culture of the 1830s.
- ▶ "Yesterday I mentioned Charles Jameson Grant in my post. Here we see Grant's cover for *The Penny Pickwick* (1837-1839). The title "Pickwick" is formed of huntsmen in silhouette, surrounded by 23 roundels depicting various scenes from the stories; Mr Pickwick stands at top of the title holding up a horseshoe, emerging from behind the roundels and curtain swags, along with many instruments such as a telescope, pen, fishing rod and umbrella.



- "Charles Jameson Grant (active 1830-1852) was a lithographer, wood-engraver, etcher and caricaturist who worked in London. His career began as a collaborative affair: he provided designs for the caricaturists William and Henry Heath, though he executed the majority of his own designs alone, producing nearly 100 political satires in 1830-32 under the monogram C. J. G or C. J. Grant.



- "From 1833 Grant began to produce more lithographic sequentially numbered series portraying social satire. These includes series such as *Laughing Made Easy*; *Whim-Whams*; *Every Body's Album and Caricature Magazine* (1834-5).



- ▶ "Between 1833-35 Grant produced 131 numbers of *The Political Dromedary*, a series which captures the spirit of his own political and social vision; characters portrayed include the monarchy, politicians, bishops, magistrates and the Metropolitan Police. From 1836 the majority of Grant's work appeared in radical, pro-Chartist periodicals.



"The blue devils, alias the raw lobsters, alias the bludgeon men from *The Political Drama* is a fascinating print. This satirical cartoon shows the British Secretary of State inspecting and applauding the newly created Metropolitan Police Force of London. His words reveal the sense of suspicion felt by the public towards the police at this time, particularly by the working classes. 'My lads,' he says, 'you are always justified in breaking the heads of the public when you consider it absolutely necessary for the maintenance of the public peace ... for, according to the law, they have no business in your way'. The cartoon's title refers to the police as 'the raw lobsters'. Raw lobsters are blue and only turn red when boiled: the suggestion being that the police in their blue coats were only 'hot water' away from becoming the red-coated army..



- "Prior to 1829, law enforcement in Britain was largely carried out on a parish-by-parish basis by unpaid constables. The first paid constables appeared with the establishment of the *Marianne Police* in 1798. In matters of extreme civil disorder, the army was called in to support the local forces. As the urban population of Britain continued to grow in the early part of the 19th century, it became clear that voluntary forces were insufficient for such a large population. Home Secretary Robert Peel suggested a paid civilian force, answerable to the public, that would unify various parish forces. This idea was brought into being by the *Metropolitan Police Act of 1829*. By 1830, there were 3,200 paid police in London."

February 12



- ▶ In *Death and Mr. Pickwick*, I mention that Seymour's wife attempted to sell her late husband's prints from premises in Catherine Street, which is off The Strand, in London. However, I recently noticed that the well-known engraved portrait of Seymour was published by Mrs Seymour, in 1841, from a 1841-1842 address, namely 175 Tottenham Court Road. One can find an 1842 street view of this location on the Museum of London site, along with a business directory for that year. Number 175 was sandwiched between a manufacturer of things and a dairy – and 176 itself was “Goodings Toy Warehouse”. A little further googling reveals that Mr Gooding was also described as a white wood turner, so one can speculate that he made wooden toys.
- ▶ So this was the environment in which Mrs Seymour found herself. Presumably she rented a small section of Gooding's warehouse so that she could operate her print selling business, or possibly she was a shop assistant to Gooding, and he allowed her to sell prints as an occasional sideline.

February 12



- ▶ Peter Stadlera has just come across a very interesting illustrated poem. I have never seen this before, and it is perhaps the most substantial example of cockney sporting literature before *Pickwick*. Also, it connects to *Death and Mr Pickwick* via Thomas McLean and the *New Sporting Magazine*.
- ▶ "I've found quite an interesting story of the life of a somewhat debauched squire from birth until his bridle at marriage: *The Old English Squire. A Jovial Goy Fox-Hunter. Bold, Frank, and Free. A Poem in Ten Cantos. Illustrated with Plates, by One of the Family.* London: Printed for Thomas McLean, 1821."



- "It is not known, with certainty, who 'John Careless' was. He is sometimes said to have been 'Stephen Oliver' (a pseudonym of W.A. Chatto); Chatto's poem of the same title was published in 1838 with etchings by Phiz. (See below.) But the *Old English Squire*, with twenty-four aquatints coloured by hand ('by one of the family'), is something of a mystery.

"Oliver, Stephen" [William Andrew Chatto (1814-1884): *The Old English Squire*. Memo. (reprinted separately) by D. Blake, with 4 etchings by "Phiz". 1888. 14 poems, and the same as that by "John Careless" above, see also under *Oliver, Stephen*, p. 195 below and *Angling*, p. 190 below.]



- "The plates have sometimes been attributed to Thomas Rowlandson, who in the same year completed the illustrations to Dr. Syntax's three Tours. However, these puzzles of authorship and illustration make the book interesting. And trashy though the verse is, it is absolutely amazing!









- ▶ "William Andrew Chatto (1799-1864) was an English writer. He was editor in 1839-41 of the *New Sporting Magazine*, and in 1844 produced a penny daily comic illustrated paper entitled *Puck, A Journallette of Fun*. This paper, which he edited himself, had only a brief existence. His third son, Andrew Chatto (1840-1913), became a member of the publishing firm of Chatto & Windus.



- ▶ "If you want to read the book, here is the link"
- ▶ <https://archive.org/details/foldenglishpaper00wargo>
- ▶ "This book might well have been an important influence on *The Periwink Papers*."



Stephen Jervis Kudos to Peter. Its interesting that some people have attributed the drawings to Peter himself. Is this thing too late state to be by him. All the best Stephen

Like Reply 🗨️ 1 February 12 at 10:13am



Peter MacKenzie @ Stephen, I was under the im that Boerhaave has done something like that. Even wondered he had to do it up at job the quality differs from that of him. Well, the illustrations are quite but funny in a sense many. Very best wishes Peter MacKenzie

Like Reply 🗨️ 1 February 12 at 10:13am



Stephen Jervis @ Peter Perhaps when John Carver says the drawings "by one of the friends" that was likely true. Or perhaps he did them himself? All the best Stephen

Like Reply 🗨️ 1 February 12 at 11:01am



Peter MacKenzie @ Stephen, I was thought the author did those drawings by himself the way they look 😊 All the best Peter MacKenzie

Like Reply 🗨️ 1 February 12 at 11:01am

February 12



- ▶ Here's a fine post by Peter Stadlers about a book published by someone who is mentioned in *Death and Mr Pickwick*, Charles Tilt. Note that the book was published in 1835 - just before *Pickwick*.
- ▶ "In 1835 Charles Tilt, the famous London bookseller (we've already had a post on him), published a book with the title *The Angler's Souvenir*. It was written by P. Fisher Esq (another great pseudonym for William Andrew Chappin, whom we spoke about in the last post) and illustrated by Topham and Beckwith. Even if you're not into angling this book has some fantastic illustrations and strongly reminds me of *The Pickwick Papers*. It certainly can be regarded as a kind of precursor. If you want to have a look into this interesting book, you'll find it for free on the link below."
- ▶ <http://archive.org/stream/souvenirangler00chappin>







February 13



- ▶ Over the years, *The Pickwick Papers* has been published in some very fine editions. One thinks of the magnificent *Pickwicks* published by the Folio Society...the Limited Editions Club...the Illinois Gear & Machine Company...WHAT?!!!!
- ▶ *The Illinois Gear & Machine Company?*



- Yes, it's true. Every year, from 1954 to 1971, the Illinois Gear & Machine Company commissioned a classic volume which could be presented as a gift to prospective customers. The company published its *Pickwick* in 1962 - the edition was based upon Heritage Press's *Pickwick* of 1938, with illustrations by Gordon Ross.







- As you can see, the volume was a pretty nice piece of work, in tooled leather, with silk endpapers and even a gilded top edge. These volumes occasionally surface on eBay, and if in mint condition, would be a fine addition to a bookshelf.





- Unfortunately, the company included a page for the customer's name to be inserted, and such personalisation will - unless the dedicatee is famous - usually crash the value of the volume.

February 13



- Peter Stadler's post today is about a book I allude to on page 432 of *Death and Mr Pickwick*, when Edward Chapman mentions to Seymour "a light illustrated work on fly fishing" which he and William Hall had published a couple of years earlier. Note that the engraver of this work is Ebenezer Landells, who appears as a character in *Death and Mr Pickwick*. He, as you will probably remember, names Seymour as the creator of Sam Weller.



- ▶ "In 1834, Chapman and Hall published *Scenes and Recollections of Fly-Fishing in Northumberland, Cumberland and Westmorland*, another work by William Andrew Chatto (here with the pseudonym Stephen Oliver). Please feel free to have a look into that book on the link below.
- ▶ I think this is another important book en route to *The Pickwick Papers*."
- ▶ <https://archive.org/stream/scenesrecollect00chatrich/page/n5/mode/2u>



Stephen Jarvis Hi Peter - Steve Miller's Complaint Against Roger Stein clearly said - a large number - didn't suspect the same element in singing. Sanders was a rock fr ing in the 40/50s. All the best Stephen

Like Reply 1 Just now Edited



Peter Steadman Hi Stephen - It's very interesting to see all the same aspects in singing. To see that kind of melody - a quite boring. All the best Peter Steadman

Like Reply 1 1 hr



Stephen Jarvis Hi Peter - Yes I don't find singing interesting. My brother - it's even longer thought and he gave the one of his details which turned in Death and the Phoenix. All the best Stephen



Peter Steadman Hi Stephen - into an echo at times it may look longer - being satisfied with every element and some of these about. During the week. Maybe some people see this is kind of meditation or the living stone. Well, it's interesting to have Stephen's brother come up with some kind of information for Death and the Phoenix. My best wishes Peter Steadman

Like Reply 1 1 hr



Stephen Jarvis Hi Peter - I would just go down sitting on the first bench. Also, I think it's a bit slow to the poor fan. All the best Stephen

Like Reply 1 1 hr



Peter Steadman Hi Stephen - yes - it's a very boring melody. See how I couldn't get through fan. Well, and to avoid this. Though the Peter and the Phoenix about singing and watching fan for hours. My best wishes Peter Steadman

February 14



- ▶ Sam Weller, of course, tells some tall tales, neither in the manner of the Daffy Club, and recently I discovered that there was a paperform of such a tale, called 'Sam Weller and the Lord of the Rings' that appeared in the May 18th issue of a periodical called 'The New York Times' and 'Hutchinson's Magazine'. I have never heard of this tale before, and the periodical isn't available online, but the tale is summarized on the website of Jarmyot Books, who are selling a leather-bound copy of the issue. This is how Jarmyot summarizes the tale:
- ▶ "The man designed to encourage a 'middle-aged square built' personage to abandon his supper of toasted cheese, Sam Weller relates the cautionary tale of his friend Mr. Jingles, who was very partial to a Welsh rabbit. After dining on his favourite snack, Mr. Jingles retired to the night with a violent pain in the stomach. An autopsy reveals, those men playing on his vital! the unfortunate Mr. Jingles inadvertently 'slit' with his mouth open, and the smell of the toasted cheese is food evil. Sam's story has the desired effect, as the perturbed diner decides to food the warning and fangs his evening meal, leaving the grateful Sam, snatching his top, to polish it off."
- ▶ And the picture which accompanies this post? Well, it goes upon the theme of Sam Weller and cheese. It's a bit, showing Sam and his father, which I have seen described as a 500-year old.



Phyllis, how is it doing back like the kind of food you could buy with a chance to find you realize the carloads when you have eaten them it quite make it what that is in the right family it makes a pile of laundry?

Like Reply Message 0 hits



Charles and Mr. Pickwick in Phyllis - You have a sense of that just now - and wondering what it was however. If you go to Ford's original illustration you can there to find Pickwick's owner as being more than The cartoon of the petulant the image of the best (perhaps)





Phyllis A. Smith Thanks for the clarification!

Like Reply Message 8 hrs



Basil and Mr. Pickwick It sure is a needed clarification. These look at the pot without the aid of the Plug drawing. The don't even alert to possible a few rd long necked creature (as in search of something monstrous that wasn't Stephen)

Like Reply 8 hrs



Phyllis A. Smith I was looking/reading on short legs!

Like Reply Message 8 hrs



Basil and Mr. Pickwick Yes, there is definitely a leg effect. There is a real version of the pot too, incidentally



February 15



- ▶ Mrs Harris, the non-existent friend of Mrs Gamp, gets a brief mention in *Death and Mr Pickwick*, when I suggest that she may have inspired the John Foster fraud, in which Edward Chapman claimed that the image of Mr Pickwick was based upon a non-existent friend, in order to take credit away from Seymour. So I was amused to see that the ceramics company, Sebastian Miniatures, the creators of a number of small sculptures of historical and literary characters, have made a model of Mrs Harris...consisting simply of an empty bowl

February 15



Keywords: child sexual abuse; disclosure; social support; coping strategies

1000

Instituto de Investigación y Desarrollo



1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

THE 100 MOST POWERFUL PEOPLE

[illegible]

- ▶ Peter Stadlera has posted this fine ad, featuring Mr Pickwick.
- ▶ “Beware spurious imitations, says this fantastic advertising for the Waverley Pickwick Pen with a Mr Pickwick looking up the sign. Well, I’ve never written with that pen but anything referring to Mr Pickwick might be worth looking at it.”

February 16



- ▶ There is a connection between *Pickwick* and the evolution of pinball.
- ▶ Although versions of pinball-like games have existed since 1871, it was not until 1889 that a coin slot was added to a fire-the-marble machine, by Londoner Henry John Gerrard Pessers. He called the game 'Pickwick'.



- Prior to this, there was the related game of bagatelle. And indeed that first pinball-like machine of 1871 was called 'The Improved Game of Bagatelle'. So it is probably significant that bagatelle is mentioned in *The Pickwick Papers*, when Dickens notes that Tupman and Snodgrass played bagatelle in the Peacock Tavern. I suspect that Pessers was led from thoughts of bagatelle to thoughts of *The Pickwick Papers*, and then saw Pickwick as an obvious name. And, as we know from many posts on this facebook page, the huge popularity of *The Pickwick Papers* meant that the name 'Pickwick' was used for marketing all sorts of things, to cash in on the pleasurable associations of the name, and Pessers' Pickwick machine seems to be another example. Some have said, though, that the machine's name is wordplay, derived from pick quick, but I suspect this has been suggested simply because people have forgotten about the allure of Pickwick.



- ▶ The objective of Pessers' game was to land the ball in a cup at the top, but failing that, to catch the ball with movable cups, by manipulating side handles. There were a number of versions, and you will see three here, including the half-size Biju Pickwick.
- ▶ The machines were extremely popular, but also became subject to controversy, for encouraging illegal gambling. This led to a court judgement in 1912 that Pickwick was a game of skill, and therefore not gambling at all, and at the start of this post you will see a notice which was fixed to a machine, proclaiming the court's verdict.



- ▶ In spite of this, acquittals from illegal gambling charges could not be guaranteed, and so in 1914, electric shock devices were added to the machines, on the dubious grounds that people used the Pickwick principally for the regenerative effects of electricity, with the pleasure of the game a mere bonus. To prove this was so, little old ladies were even used as witnesses in court, testifying to the beneficial effects of electric shocks. This, of course, is reminiscent of the practices of Ely Stott, the quack doctor in *Death and Mr Pickwick*, who claimed that electricity cured all ailments.
- ▶ However, on a web forum devoted to old coin-operated machines, I found a section where an enthusiast talked of how he was persuaded, against his better judgment, to try out a Pickwick fitted with a shocker. He said: 'I had expected a small jolt but, by Christ, the belt nearly threw me across the garage.' He added that his arms felt like they had been dislocated from their sockets.

February 16



- ▶ Peter Stadlera has posted this Rowlandson picture from *The English Dance of Death*. I think Rowlandson brilliantly captures the boredom of the being who delivers death. For us, those who die, death is dramatic, but for Death himself it is just a job, just another death.
- ▶ "Some weeks ago Stephen was referring to the *Dance of Death* - and that inspired me to post this great picture of Death's Dance. Rowlandson's crowned skeleton sits atop the globe with his equipment at his feet demonstrating the tricks of Death's trade, such as arsenic, gun powder, mercury and opium. What a fantastic timeless illustration and there's much more in *The English Dance of Death*, published 1815 by R. Ackermann."

February 17



Twist and Shout (At Royal Variety Performance) - The Beatles

8:10pm (Monday 4 November 1963) This was the night of "The Beatles" famous appearance with

youtube.com

- ▶ I have featured The Beatles in several previous posts, because they, along with The Pickwick Pipers, are the two HUGE cultural phenomena of the last couple of centuries - and indeed, as I have said before, in order to draw a comparison between Pickwick and The Beatles, I featured John Lennon's assassination in *Death and Mr Pickwick*. However, until now, the only direct association I have found between *Pickwick* and The Beatles was the members-only *Pickwick Club* in London's theatreland, which flourished in the 1960s, and where The Beatles regularly went, and even played. But the other day, I came across a much stronger association. It happened at the Royal Variety Performance in 1963.
- ▶ This was one of The Beatles' most famous performances, and you will see here a link to the band's rendition of *Twist and Shout*.
- ▶ https://www.youtube.com/watch?v=RUdP6_rWU



- ▶ But I was not aware that the host of the entire show was the Welsh singer Harry Secombe, who was famous for playing Mr Pickwick on stage, and that he had even appeared as Mr Pickwick during the show, but that was all.
- ▶ There is a copy of the entire Royal Variety Performance which circulates among Scraton collectors. At the end of the show, all the acts gather on stage, with The Beatles being among the last to be called. When Secombe comes on stage, he is dressed as Mr Pickwick, complete with a bald wig. He takes the wig off, and then says, as if nobody would have recognised him before, "It was me at the time!" The audience laugh, and then Secombe says, "Hey look, I gotta joke, I just thought of it," he then puts the bald wig back on again, and says, "The Beatles, in 50 years, here!" The audience then roar with laughter as he turns to look at The Beatles, who are standing just to his right.
- ▶ I think that, symbolically, this is powerful stuff. It is as though the baton is being passed from Pickwick to The Beatles.



© Jimmy stock photo

- ▶ Unfortunately, I can't find images or video of this encounter online, but I have found a pic of Secombe meeting The Beatles and also another showing Secombe rehearsing for the show, dressed as Mr Pickwick.



David Christie The Beatles were typecast off the Beano - even part of the reason they spent so well with George Martin and John Richards, who both of whom had close connections. On having Secombe introduce the Beatles to be even a truly significant moment.

Like Reply Message 11 min



Geoffrey and Mr Pickwick Hi David - Yes I have heard that The Beatles were George's fave. Secombe indeed must be doing a good job about The Beano, because there are good reasons for thinking that The Beano were introduced by Pickwick, at the least Stephen.

February 17



- ▶ I don't think I have seen this before. I have seen another, pen-and-ink Robert Cruikshank sketch of Mr Pickwick, and I think I have also seen an example of the 'high-wanted' type of character at the top, but, unless my memory fails me, Peter Stadlera has found something very rare indeed for his latest post, which I believe is new to me. Amazing find, Peter.
- ▶ "Robert Cruikshank produced two issues of a publication called *The Pickwick Gazette* in 1837....Of course he was riding the *Pickwick* phenomenon train here, but this rare-to-find gazette is quite appealing. In tomorrow's post I shall come up with more illustrations by this great artist who always stood a bit in the shadow."

February 18



- ▶ Yesterday, I posted about The Beatles' meeting with Mr Pickwick, played by Harry Secombe, at the 1963 Royal Variety Show. In the 1950s, Secombe became famous as a member of the BBC radio comedy team, The Goons - the other members being Peter Sellers and Spike Milligan. (At the start, there was a fourth member, Michael Bentine, but he left.) The Goons were enormously influential, and the show is often seen as the forerunner to Monty Python. However, I am wondering whether The Goons were influenced by *Pickwick*.



- ▶ My suspicions were aroused when I noticed that two members of the team, Secombe and Sellers, chose *Pickwick* as the book they would take to a desert island, when they were guests on the BBC radio show *Desert Island Discs*. So I wondered whether Milligan had shown a similar interest in the book. It didn't take me long to find a quote from Milligan, when he was asked about his reading preferences. It seems he discovered books in the army, when he was stationed at an evacuated girls' school, with a well-stocked library. The first thing he mentions is Dickens: 'There was Dickens, I read a lot of Dickens - I loved *Black House*.'
- ▶ Now, of course, that doesn't specifically mention *Pickwick*, but I find it difficult to believe that Milligan didn't read *Pickwick*, as he was mainly known for his comedy writing - Milligan was, indeed, the driving force behind *The Goons* scripts.



- And, above all, the main character in *The Goons*, Neddy Seagoon (played by Secombe) does seem very Pickwickian. On a *Goons* fan site, this is how Neddy Seagoon is described: "An honest but gullible idiot, around whom the plot revolves. The patriotic Neddie is always willing to lay down his life for his country. He is often unemployed, some episodes beginning with him accepting a new job which leads him into trouble. Many jokes are made about his short yet rounded appearance." Doesn't that sound very much like Mr Pickwick? And indeed, although *The Goons* appeared on radio, Neddy Seagoon was given a visual identity in two spin-offs, a TV puppet show, *The Telegoons*, and...



- ...a comic strip adaptation of the puppet show in *TV Comic*. Indeed, those two formats provide most of my memories of *The Goons*, as the radio show was really before my time - but I can certainly remember watching the puppet show, and reading *TV Comic*, when I was a boy. As you can see, there is a marked similarity between the visual appearance of Neddy Seagoon and Mr Pickwick.



February 18



- ▶ Peter Stadlera's latest post features Robert Cruikshank. I always felt a bit sorry for Robert, because he was so much in the shadow of his more famous brother, George, and it is good to celebrate him.
- ▶ "Isaac Robert Cruikshank, sometimes known as Robert Cruikshank (1789-1856) was a caricaturist, illustrator, and portrait miniaturist and the less well-known brother of George Cruikshank, both sons of Isaac Cruikshank. He did the *Pickwick Comic Almanac* and even two issues of a thing named the *Pickwick Gazette* (we've already had a post about that).



- ▶ "I've also found *The Epping Hunt, or, Cockney comicolities in full choce* (1825), the *Book of Spirits* (1841), *The Buff Club at the Pig & Whistle, Avon Street, Both* (1826), *The Interior of Modern Hell* (1824), *Cribb's Parlour* (1821) and *The Cholera Patient* (1832). Cruikshank caught bronchitis and died aged 66 at his lodgings at 13 Pleasant Row, Pentonville. He was buried in Highgate Cemetery.

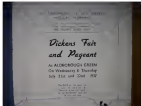




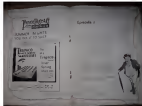
February 19



- ▶ I recently came across this 1937 programme for a Dickens Pageant organised by the Women's Institute, with Queen Mary as the guest of honour. The significant thing here is that Mr Pickwick is shown as THE representative Dickensian character - not only does he appear on the programme's cover, but he also appears in the pageant's first display.







February 19



- ▶ Peter Stadlera has posted about a death caused by a train in Elizabeth Gaskell's novel *Cranford* - a death which involves *The Pickwick Papers*. The town of Cranford is actually based on Knutsford - and this was the very town where Elaine lived when she first came to England. A few years ago, we went to Knutsford, and I saw the railway line, and thought of the *Cranford* death.
- ▶ Peter's post also mentions the rail crash that happened to Dickens. I originally intended to feature this in *Death and Mr Pickwick*, but I decided to cut it out of the finished manuscript.



- ▶ "In Elisabeth Gaskell's novel *Cranford* (1853) we read that 'Captain Brown was killed for reading that book by Mr Boz.' (It is *The Pickwick Papers*!). 'When he was a-reading some new book as he was deep in, a-waiting for the down train; and there was a little lass as wanted to come to its mammy, and gave its sister the slip, and came toddling across the line. And he looked up sudden, at the sound of the train coming, and seed the child, and he darted on the line and cotched it up, and his foot slipped, and the train came over him in no time.' Captain Brown regarded *The Pickwick Papers* as a 'capital thing'.



- "Dickens himself experienced an appalling accident in 1865, travelling from Folkestone to London (He was returning from a trip to Paris. In the coach with him were Ellen Ternan and her mother.) When approaching the viaduct at Staplehurst at a speed of fifty miles an hour on a downward gradient the train jumped the rails because two had been temporarily removed. All the first class carriages except one plunged down into the river bed below. Ten people died and forty were injured. The one that was spared, hanging perilously over the bridge, happened to be the one occupied by Dickens.

THE PUNCH Illustrated Paper



- ▶ "Please have a look at the picture from the Illustrated London News. Well, 17 years before Dickens had disposed of one of his own villains - the 'Curlew' in *Dombey and Son* - by having him run down by a train."



February 19



Sunriver Books & Music

Book, Music & Movies of Today

Death and Mr. Pickwick (Paperback)



By Andrew Ross
1-24-09

Death and Mr. Pickwick
Feb 19, 2009 11:00 AM

- Sunriver Books & Music, based in Sunriver, OR, have not only chosen *Death and Mr. Pickwick* as one of their "Staff Picks," their Mystery Book Club will be discussing the book on February 27th. Here is the review of *Death and Mr. Pickwick* by Sunriver staff member Deon Stanhouse:
- Letting the record straight and giving Seymour credit is the theme of *Death and Mr. Pickwick*. While it is true that Seymour was first in the game and clashing with the first seven illustrations, it was Dickens and the 700 pages of literature they offer that made it famous. Reading *Death and Mr. Pickwick* will be much more fulfilling if you read *The Pickwick Papers* first. James, a long time fan of the book, is attempting to discover why Seymour's competitive spirit and along the way giving a look at the publishing industry, English society, and the phenomenal success of *The Pickwick Papers*. The author goes over how much Seymour contributed and how the young genius Dickens usurped creative control of the book. It is at the center of the story. It is not a traditional mystery but does have elements of the detective story in the two researcher's investigation of the clash between young Dickens and the established artist Seymour. Although Dickens plays a bit the role of villain, this story will appeal most to Dickens fans and it is full of history about the beginnings of this brilliant author.
- — Deon Stanhouse

February 19

The Medical Pickwick

A Monthly Literary Magazine of
Wit and Wisdom

Edited by William A. D. D. D.

1888
Volume 1

THE MEDICAL PICKWICK, FEBRUARY, 1888, VOL. I, NO. 1

- Pickwick was once SO-associated with humour that the word Pickwick⁸ was virtually a synonym for jokes and laughter. There was even a publication called *The Medical Pickwick*, which Peter Stadler⁹ has featured in his latest post, whose purpose was to provide laughs for doctors...
- "The *Medical Pickwick* was a US monthly literary magazine of wit and wisdom for and by physicians. It was published from 1885 to 1932. I didn't find any further information on this publication, but feel free to have a look some full issues at Hath.
- <https://catalog.hathitrust.org/Record/100946604>

.....The Medical Pickwick.....



PICKWICKED



THE NATIONAL CENTER for Juvenile Justice reports that the rate of juvenile arrests doubled in 1992 to 1993. The increase was most dramatic in the case of girls, whose rate of arrest rose from 1.6 to 2.9 per 1,000. The increase was also significant in the case of boys, whose rate of arrest rose from 10.5 to 13.5 per 1,000. The report also notes that the rate of arrest for girls rose from 1.6 to 2.9 per 1,000, while the rate for boys rose from 10.5 to 13.5 per 1,000. The report also notes that the rate of arrest for girls rose from 1.6 to 2.9 per 1,000, while the rate for boys rose from 10.5 to 13.5 per 1,000.

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Abstract



...the fact that the...
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the authors of the study. The authors of the study are not responsible for the content or use of any information provided by this article.

the authors' knowledge, this is the first study to examine the effects of a single session of a group-based, self-management program on the health-related quality of life of people with type 2 diabetes. The results of this study suggest that a single session of a group-based, self-management program can improve the health-related quality of life of people with type 2 diabetes. The results also suggest that the program can improve the health-related quality of life of people with type 2 diabetes who are at high risk of complications. The results of this study suggest that the program can improve the health-related quality of life of people with type 2 diabetes who are at high risk of complications. The results of this study suggest that the program can improve the health-related quality of life of people with type 2 diabetes who are at high risk of complications.

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The following information is provided for the purpose of
 providing information to the public regarding the
 results of the audit. The information is not intended to
 be used for any other purpose.

[illegible][illegible]

Abstract

1. The first step is to identify the problem. This involves understanding the current situation and what needs to be changed.

February 20



- I was recently contacted by a gentleman regarding a most intriguing book he owns - a book which apparently has an inscription from Robert Seymour to his wife Jane.



- ▶ This is what he told me: "I have an 1834 edition of *A Conno Offering, Or Ladies Melange of Literary Worth - The Fourth Volume* by Louisa Henrietta Sheridan. What makes this particular volume unique is that it is the volume Robert Seymour gave as a gift to his wife, Jane. It is inscribed on the ceased black page: Robert to his dear Jane Nov 1833. This book was brought to the United States in 1931 by my grandfather. He gave it to me in 1980. I was 16. He told me that the book was signed by a famous Victorian illustrator who committed suicide after a dispute with Charles Dickens. The book has been packed away for these past 30 years. Recently I decided to look into this and found that Robert Seymour was indeed married to a woman named Jane. I was also able to find Seymour's signature, and the penmanship matched, particularly the distinctive way Seymour writes the letter R in his first name. My research also led me to find you. I am looking to sell this book as I would like it to be in the hands of someone who would fully appreciate it."

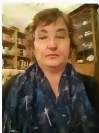


- ▶ He also sent me the photo which I have posted, and told me that his grandfather, William Devereux, was a stage actor in London in the 1930s who moved to Los Angeles to pursue a career in the movies, but when that didn't work out as planned, his grandfather ended up selling Jaguar automobiles in Beverly Hills. William Devereux collected books and theatrical memorabilia, but the gentleman doesn't know how his grandfather acquired this book.
- ▶ The book is certainly fascinating, but I confess I do have some doubts about it. Seymour did many pictures for the previous three volumes of the Corso Offering, but by the time the fourth in the series was published, he simply did the two pictures at the start, which you can see in the photo. Would he really make a present of this volume to Jane when it contained so little of his work? If there was evidence of Seymour inscribing all of the books in which his pictures appeared, and presenting them to Jane, then the inscription would carry more weight, but I am aware of no such inscribed volumes.

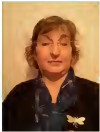


- ▶ Also, the signature which the gentleman had seen was on the famous engraved portrait of Seymour - and this signature was probably not Seymour's at all, but added afterwards by the engraver, as the portrait was published after Seymour's death. On the other hand, the inscription in the book is dated 1833, which is prior to publication, and that would be consistent with a pre-publication volume being given to the illustrator.
- ▶ For me, the evidence isn't strong enough to link the book to Seymour, and even if this book is completely genuine, one has to acknowledge that many antiques are faked. So, with regret, I have decided not to purchase the book. However, if anyone visiting this page would be interested in buying the book, please get in touch with me, and I will forward your message to the gentleman.

February 21



- ▶ You will recall that a short time ago, Phyllida Agnew cheekily moved a copy of *Death and Mr Pickwick* into a more prominent position in a bookshop, and described herself as a DaMP Mage. Well, I was chatting to Phyllida about this afterwards, and we thought it would be a good idea if a new Secret Order of DaMP Mages could be set up, to carry out DaMP missions. One could even abbreviate such an organisation to S.O.D.M. - this could be pronounced as sodden, which is rather appropriate for hard-core DaMP enthusiasts! We thought that the organisation needed some kind of symbol, and it struck me that a good one would be the mayfly. As you will perhaps recall, in May 2016 I suggested that the mayfly should be the official DaMP insect.
- ▶ So you will see Phyllida wearing a mayfly-themed scarf, then a mayfly-themed brooch and then, with a copy of *Death and Mr Pickwick* in her hand, she set off on a photographic mission...





- ▶ Let me explain... In *Death and Mr Pickwick*, I feature Judge Stephen Gaselee as a character - he was the 'original' of Judge Stareleigh in *The Pickwick Papers*. Well, in Portsmouth Cathedral, high up on a wall, is 'The Gaselee Window'. This was given to the church by the judge's son, also called Stephen Gaselee, in memory of his father and also his grandfather, another Stephen Gaselee, who was an eminent surgeon and alderman. Originally, indeed, there were four Gaselee windows, but only one survived World War 2.



- So, there is Phyllida's father Richard posed with a copy of *Death and Mr Pickwick*, with the window above.



- ▶ Phyllida also took pictures of plaques about the Gaselees. Phyllida commented: "The plaques were more challenging as they are in the organ loft and I had to rest my camera on the organist's seat to get pictures of them. I think the verger thought I was mad! She went up to the organ loft to check the plaques were there and then she came back down to get me. I took one while standing up and you can see some of the cathedral in the background. Then I took one of each plaque individually so you can read them."
- ▶ Many thanks Phyllida, and well done on the completion of the mission! I now hope others will follow in Phyllida's trailblazing DaWP Ninja footsteps, acquire mayfly-themed items, and carry out S.O.D.N. missions of their own!



February 21



- ▶ I have mentioned a couple of times before that Retrospect Opera had plans to record the 1889 musical adaptation of *Pickwick*, by F C Burnand and Edward Solomon. Well, I am delighted to say that recording has taken place, and the CD is available!
- ▶ The CD is a very nicely produced item, and comes complete with a booklet with all the lyrics, and an introductory essay. (The CD also features George Gossage's *Cups and Saucers*. As I have mentioned before, there is a minor *Pickwickian* connection to Gossage because his father was, spuriously, claimed to be the original of Mr *Pickwick*.)
- ▶ Further details are on Retrospect Opera's website - where indeed, you can listen to some extracts of the CD!
- ▶ https://www.retrospectopera.org.uk/Listening_Rooms/Listening_Room_3-1.html

February 21



22 00000
HUGH, HARRIS, AND CO., ENGRAVERS.
N.Y.

- ▶ Peter Stadlera's has posted a great follow-up to my own post of yesterday, about the book that was offered to me which may (or may not) have been inscribed by Seymour.
- ▶ "Robert Seymour contributed illustrations to *The Comic Offering, or Ladies' melange of literary mirth*, a literary annual consisting of five volumes from 1831 to 1835 edited by Louisa Henrietta Sheridan and published by Smith, Elder & Co.



- "Volume one was the first British humor publication written, illustrated, and edited by a woman. The pieces in each volume, consisting of both short fiction and poetry, satirize the everyday lives of men and women and the stereotypes and gender roles placed upon them by society. Robert Seymour designed the frontispieces of volumes one, four, and five and contributed illustrations for volumes one through four.



Issue 1 of Fanny

- ▶ "Shendan's health declined after the fifth volume was released and she ceased working on the annual. There is no indication that anyone stepped in to continue the annual in some form afterward or after her death in 1842. While the illustrations and wit received grudging praise, it was considered highly unusual for a woman to be writing humor at the time. Critics did not doubt that a woman could entertain other women, but the annual's genre compelled them to question her gentility and morality, with most reviews making sure to point out her gender. Some compared it unfavorably to other humor annuals written by men.



A watch-man.

- "I really like the pictures in this annual, even if not all are made by Seymour and collected some remarkable ones: The Beauties of Shakespeare, or the watch-man, Dog-matical and Cat-agonal (what a splendid picture and pun as Sir Pelzi remarked), the Birds of Feather or a few members wanted. Indeed, a great comic offering!"



For Wishes.



*Estimated for the Budget:
Furnessville clearing from "Three Tons"*



Sketch of an Irish character.



THEIR FAITH.



A few members wanted.



Disgraced and Disgraced.



Birds of a feather.



Peering over a book.



Richard Square-lee.



An Anti-Slavery

February 23



- ▶ I have posted about Pickwickian matchbooks before, but I thought this giant matchbook, featuring a neat little pic of Mr Pickwick, deserved a post of its own. Note that Mr Pickwick is shown with a liquor bottle at the ready...as Elaine remarked, "That's just the way we like him...."

February 23



THE BAPTISM OF KAPOI.

- Peter Shadone has posted some of Seymour's pictures from *The Comic Magazine*...
- "Robert Seymour also did illustrations for *The Comic Magazine*: a *Juneybore* (Vol. 1-2, 1838), edited by James Gilbert. I collected some fine examples by him and some other artists. I bet you can spot Sir Peter's favourite drawing. Please have a laugh!"



BAPTISM UP.



THE LADY OF THE LANE.



THE FRUIT.



A. H. H. H. H.



A. H. H. H. H.



THE FRIENDLY.



THE FRIENDLY DOG—LITTLE FRIEND.

February 23



- ▶ Peter Stallers has posted about a Polonsky inn which, sadly, is no longer with us...
- ▶ "In *The Archibald Papers* we read about the mysterious Belle Sauvage Yard, the headquarters of Tony Mellon. The inn was close to the Fleet Prison – indeed, its outbuilding actually adjoined the prison. Here we see the inn and a picture of the Cambridge coach (*'The Star'*) leaving the inn. The inn is long gone."



February 24



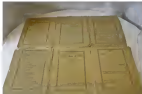
- ▶ Recently, Peter Stadlers posted one of Rowlandson's pictures from *The English Dance of Death*. Like *Pickwick*, this work was issued in serial parts - and, indeed, the parts are referred to on page 444 of *Death and Mr Pickwick*, where the young Dickens examines twelve parts of *The English Dance of Death* held together with frayed string. (In fact, that was just the first volume - the full work consists of two volumes, totalling twenty-four monthly parts.)
- ▶ Well, although I have often seen the serial parts of *Pickwick* in their original wrappers, it was not until a few days ago that I saw *The English Dance of Death* in a similar state - when I discovered that a complete set was up for sale on ebay for just under \$2000.
- ▶ I think this post is a good example of an 'online museum' exhibit: you can read the section of *Death and Mr Pickwick* in which Dickens handles the parts...come to this page...and then, voila! There they are!













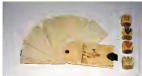
February 24



20220224 Hommage à S. Prokofiev - Peter Nagels

- ▶ Peter Stadlen now plays a piece of music, by Scriabin, which was inspired by Prokofiev. I have heard this genre before, but I haven't come across this particular performance.
- ▶ "Doing some research on youtube, I recently came across a recording of Petro Knapov - playing Debussy's Hommage à S. Prokofiev P.R. at P.C. at a concert in Lyons on 25th August 1908. The Prelude, which is No. 9 from Book 1, is a tribute to Samuel Prokofiev. It was composed in 1913. The title given by the composer includes the initials P.R. at P.C. which are meant to stand for General Vice President - Member Prokofiev Club. However English was not Debussy's strong point as the initials are a little wry. A brief look at the introductory chapter of the book also reveals that it was Joseph Smagorin, Esq., who was P.R. at P.C. and Samuel Prokofiev, Esq., S.C. at P.C. the latter standing for General Chairman - Member Prokofiev Club.
- ▶ The music suggests Mr Prokofiev's genial good nature, albeit mired at times, say, engrossed in his own superiority. Below is the link.
- ▶ https://www.youtube.com/watch?v=YTad_3mTPeQ

February 25



- Here's a strange little item which I spotted in an auction catalogue: an ivory ante-memoire, featuring Mr Pickwick on the cover. *The Pickwick Papers* is of course set in motion by the idea of Mr Pickwick travelling around, and making notes of the things he sees. But this particular notebook only has six leaves, and since it came with four dice, I presume its purpose is to make notes of bets.

February 25



- It's always good to hear the views of Sir Peter...
- Peter Stadler: "Here we see an advertisement for Warren's Blacking factory, where Charles Dickens was sent to work as a twelve year old. Sir Peter says that's a splendid advertisement as two fellows are featured."



February 26



- I have been to - and posted about - several pubs which feature William Heath's famous 'Wellington Boot' image. And here you'll see that image again - as a ceramic, manufactured by Wade, to promote Guinness. But did the inspiration for Heath's picture come from Gillray?



- ▶ The second picture is Gillray's *A Pair of Polished Gentleman*, of 1801, showing Montague James Mathew, a general and politician, and the splendidly named Sir Lumley St George Skeffington, a fop and playwright.
- ▶ I have mentioned before that *Air Pickwick in the Pound* probably derives from earlier images, showing a drunk in a wheelbarrow. It seems likely that Heath too worked from earlier models.

February 26



- ▶ Peter Stadlera now posts about another old Pickwickian inn...
- ▶ "The Bull Inn, Whitechapel, the starting place of Tony Weller's coach which was to take Mr Pickwick to Ipswich, was actually at 25 Aldgate. It was owned by Mrs Ann Nelson. Well, the Bull began to decline when the railway was opened in 1839 and in 1868 it was demolished. Dickens wrote in *The Uncommercial Traveller* that he strolled up the empty yard of the Bull 'who departed this life, I don't know when, and whose coaches have all gone I don't know where.'"

February 27



- ▶ Welcome to the *Death and Mr Pickwick* tour of Denmark and Sweden!
- ▶ For the last few days, Elaine and I have been in Scandinavia, visiting sites of relevance to *Death and Mr Pickwick*. I have to confess, though, that the tour got off to a bad start, when we discovered that a *Pickwick*-themed pub in Copenhagen no longer existed. So, as a last-minute substitute, we decided to go to an Australian restaurant, called Bankia, where we raised a glass in honour of Charles Whitehead, the man who turned down the chance of writing *Pickwick*, and spent his last days in Melbourne. Here, as you can see, I sampled a Bankia burger, and very good it was too!



- But although the closure of the pub was bad luck, good luck soon followed. We saw a hearse called The Old English Pub – and I just had a feeling in my bones that it would have something relevant to Death and Air Pickwick inside. And sure enough, it did!





- So, you will see me here sitting next to a hunting print - which just happened to be published by a person who appears in DaMP, namely Thomas McLean!
- More from Denmark tomorrow...



February 27



- ▶ Peter Stadler continues the theme of Pickwickian pubs
- ▶ "After his return from Bath, Mr Pickwick was arrested and conveyed to the Fleet prison. In the course of the chapters we hear about a public house named The Fox Under the Hill (which was at the bottom of Ivy Lane, just off the Strand). It was demolished when the Victoria Embankment was built. In this town Martin Chuzzlewit, Jr., was accommodated when he arrived in London and where he was visited by Mark Tapley."



February 27



The Balkanoes - Morning Reflections | Seis London

The Balkanoes performing "Morning Reflections" at Seis London on January 22nd 2017. We put on more than 40 shows every month in London 1991

© SEIS LONDON

- ▶ Here is a new live performance of *Morning Reflections* by The Balkanoes. The lyrics to *Morning Reflections* were written by a person who is mentioned in *Death and Mr Pickwick*, Frosty-Faced Fogo - and his descendant Joe Hardy, the accordionist in The Balkanoes, has set them to music. Enjoy!
- ▶ <https://www.youtube.com/watch?v=tGKCGD-ufiw>

February 28



- ▶ Continuing the *Death and Mr Pickwick* tour of Scandinavia, with two statues...
- ▶ Hans Christian Andersen met Dickens in 1847, on his first visit to England, and here you will see Andersen's statue in Copenhagen.





- ▶ The meeting between the two writers created one of the most valuable Pickwickian items I have seen - because Dickens gave Andersen a copy of *The Pickwick Papers*, and I have posted pics of this book, bearing Dickens's inscription. This copy of *Pickwick* was sold at auction in 2012 for \$100,500.





- ▶ We also saw the bust of the great physicist Niels Bohr, who laid the foundations of quantum mechanics. What's he got to do with *Pickwick*, you may ask? Well, Bohr improved his English by reading and re-reading *The Pickwick Papers* - and he always remained fond of *Pickwick*. But more importantly, a modern academic paper has been written called *Quantum Pickwick*, which sees *The Pickwick Papers* as having a lot in common with the principles of quantum physics. David Whittaker posted a link about this a little while ago. (See the post on January 3, in Volume 13 of *The Chronicles*.)
- ▶ One wonders whether Bohr saw the connection between *Pickwick* and quantum physics. Perhaps this even lay behind his affection for the novel.

February 28



- The artist Harry Furniss is the subject of Peter Stadlera's latest post - and what a talented artist he was! I really like his Pickwickian pictures. The first one is fascinating because it shows the courtroom from a different angle from Phiz's picture and seems very 'alive', while the one showing Tony Weller and Stiggins is drawn at the same angle as Phiz's drawing, and yet is packed with a new dynamism.



- ▶ "Harry Furniss (1854-1925) worked as an artist in Ireland but in 1876 he moved to England and found work with the *Illustrated London News*. Over the next eight years, he developed a reputation as an outstanding draughtsman. In 1884, he became a staff member at *Punch*, and for the next ten years he illustrated the *Essence of Parliament*.



- "Furniss's work became extremely popular (he's associated with 435 portraits) with the public and he toured the country giving lectures on subjects such as *The Frightfulness of Humour and Humours of Parliament*. He illustrated many books including those by Lewis Carroll, Charles Dickens and William Makepeace Thackeray. Here we see Stiggins punished by Tony Weller.



- "And here we see Irving in a portrayal of Jingle (1871).



- "And here's Mr Pickwick employing his leisure hours in arranging the memoranda which he afterwards presented to the secretary of the once famous club."

March 1



- Onwards with the Death and Air Puckish Scandinavian tour ...
- We left Copenhagen, and went to Holbørg... better known in English as Elsinore, the setting for Hamlet. Beyond the mouth of the fish, you will see Kronborg Castle, where the play is regularly performed, and then a scale model of the building in the castle's grounds.





- I wanted to go to Elsinore to provide a background for Seymour's *Hamlet* pictures, from his series *New Readings of Old Authors*, in which he gave Shakespearean lines an entirely new twist. So, you will see the photos snapped at the castle - including pictures of famous actors playing Hamlet, which we took in a castle chamber devoted to the play - alternating with Seymour pictures.

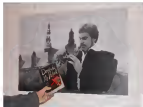


My mother and I in a room in London
Jan 1900





THE "MARTIN" AND "MARTIN"
Paul of Abbot's room is identified from another point
 Jan. 10, 1





- Some of Seymour's jokes require explanation nowadays, due to changes in language. So, for instance, 'uncle' once referred to a pawnbroker.





Charles Sumner in the 1850s



- Tomorrow, the tour moves on to Sweden.



March 1



- Peter Stadler now looks at another Poldrackian illustrator, C.E. Brock. I have come across Brock's work before, and like it. But I did not know that he stopped working in 1910 – and I think that is rather strange. After all, he was only 40 then, and lived another 20 years. One suspects that there was some event which changed the course of his life.
- "Charles Edmund Brock was another illustrator of *The Poldrack Papers*. Brock (1870–1930) was a widely published English line artist and book illustrator who earned his first book commission at age twenty. He became a very successful illustrator, best known for his line work, initially in the tradition of Hugh Thomson, but he was also a skilled colorist. Brock's work varied with the sort of story he was illustrating, some of it refined and described as "sensitive to the delicate, tinsup-and-saucer grace and feminine outlook of the early Victorian romances," while other work was "appreciative of the healthy, robustness, thoroughly English characters," i.e. soldiers, rustics, and "horsey types." Brock did not publish any more work after 1910 and died on 28 February 1930 in Cambridge."





Die städt. und ländl. Bevölkerung



Carlson, Lina, Wilhelm, Anna, Maria und der Sohn

March 1



- ▶ Although you might think that Mr Pickwick was happy to retire from travelling at the end of *The Pickwick Papers*, in reality he yearned to be on the road again. Soon, he set off, and started exploring Cambridgeshire...at least, that is the idea behind a long series of articles examining the local history of that area. Peter Stadlera now writes about *Pickwick's Cambridge Scrapbook*...



- ▶ "Recently, Stephen was speaking to me about *Pickwick's Cambridge Scrapbook 1838* - well, I did some research on this phenomenal collection of articles by *Mike Petty*. In 1964 Petty discovered, tucked away in a back room of Cambridge Library, a collection of books, newspapers, maps, illustrations and ephemera on Cambridgeshire. It had been carefully collected for 110 years - but nobody had had the chance to sort it. Over the next 30 years *Mike Petty* transformed it into the *Cambridgeshire Collection*, taking it into a separate suite in the new Central Library in Lion Yard.

Trumpington Local History Group

Mike Petty

presents



1838

(with some Trumpington cuttings)

Friday, March 5th.

Church Hall

8-10pm



Admission £2

Coffee + biscuits

Raffle

- "Over that time he became the most widely acknowledged authority on Cambridge and the fenland, building up unique knowledge of resources which he continues to share through regular lectures to groups and societies. He has published several books & booklets and has a daily column, *Looking Back*, and two weekly columns, *Memories* and *Pickwick's Cambridge Scrapbook* 1838, in Cambridge newspapers. Mike has received various awards including an Honorary Fellowship from Anglia Polytechnic University, an Honorary MA from Cambridge University and the MBE for his work on Cambridgeshire history.

March 1



- ▶ David Snowden has just posted this Cruikshank drawing, showing a windy *March* day in London. But note the bookshop in the background - Tilt gets mentioned in DaAR. Indeed, he published Seymour's series *New Readings of Old Authors*, which are at the heart of my Hamlet-themed post, set in Elsinore, which I put up earlier today.

March 2



- We took the ferry from Elsinore in Denmark to Helsingborg in Sweden, on our *Death and Mr Pickwick* tour of Scandinavia, and found our way to Helsingborg's Charles Dickens pub.



- As you can see, the pub has a few items of Pickwickiana on the walls.







- And here I am eating a tasty, traditional Swedish dish called Skrämmkorrfäls, or 'Shoemaker's loaf'. This consists of a slice of beef served with mashed potatoes, a creamy sauce, diced beets, tomatoes and chopped pieces of loaf. The name derives from the similarity in shape of the slice of beef to the sole of a shoe – and given Sam Waller's career as a bootblack, it seemed the appropriate thing to eat!



Phyllida Acworth: You have been caught at an awkward moment here! That food looks as if it could be on the way out or in! LOL.

March 3



- ▶ There were two pubs called 'Pickwick' we visited, in Malmö and Stockholm. I have to say that these pubs were somewhat disappointing from a Pickwickian point of view, because the decor didn't reflect the novel at all. (Unlike the chain of Pickwick pubs we visited in Switzerland - those pubs had all sorts of things referring to *The Pickwick Papers*, including Mr Pickwick robots.) Still, at least the sign in Malmö makes an amusing allusion to the novel...







March 3



- ▶ Illustrations helped to sell and promote texts in the nineteenth century - and they played a similar role for sheet music. The great Peter Stadler has some examples in his latest post.
- ▶ "British artist George Cruikshank is known for his caricatures, book illustrations, and oil paintings but he also designed sheet music. This song for voice and piano is based on the story of Hamlet. (Stephen's posts on Scandinavia and his dealing with Hamlet in his post of yesterday inspired me).



► "The final verse goes:

► *So then he stabbed his liege,
Then fell on Ophy's brother,
And so the Danish Court,
All tumbled one on t'other.
To celebrate these deeds,
Which are from no false shornlet,
Every Village small,
Hence-forth was called o Hamlet.*



- *I also found Crutcher's illustrations (one coloured and one black and white) for Tea in the Arbour, a Come Song written by J. Beuler, and sung with great applause by Mr Pittsweilam (London: S. Williams 1819). The image depicts two men and two women taking tea in a garden. Two hunters are visible behind a fence. 'George Crutcher fecit.' is printed at the bottom corner



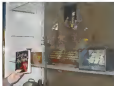


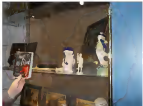
- "In addition to that I had a look at Jonathan Blewitt's (1782-1853), *Wery Ridiculous! Or, Fickle Miss Nicholas*; a new comic song, sung by Mr. Keeley, at the Theatre Royal, Covent Garden (the words by Mr Beuler). Those two comic songs *Teo in the Arbour* and *Wery Ridiculous* seem rather *Pickwickian*."

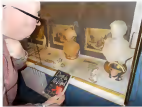
March 4



- Nelson gets several mentions in Death and Mr Pickwick: he is the subject of a drunken toast when Rawlinstone attends a meeting of The Infants' club, and a song, The Death of Nelson, is performed by a drunk at a political gathering. So when we discovered that there is a Nelson Hotel in Stockholm, packed with Nelsonian nostalgia, we had to go along and toast the great admiral ourselves.











March 5



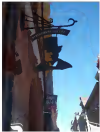
- ▶ Looking out of our hotel window in Stockholm, we could see a statue of the great Swedish writer August Strindberg. I don't know Strindberg's work at all well, though over thirty years ago I did read a couple of his plays. However, just prior to going to Stockholm, I wondered whether Strindberg had been influenced by *Pickwick*. And bingo! He was.



- I found a biography, *Strindberg* by G A Campbell, which notes that Strindberg was influenced by Dickens, "especially *Pickwick Papers*, in writing *The Red Room*, but he had nothing of Dickens's heartiness and broad humour. Dickens was one of his favourite authors throughout his life."



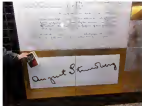
- ▶ I confess I had not heard of *The Red Room* before, but the novel's summary on Wikipedia certainly suggested a Pickwickian quality: "A young idealistic civil servant, Arvid Falk, leaves the drudgery of bureaucracy to become a journalist and author. As he explores various social activities—politics, publishing, theatre, philanthropy, and business—he finds more hypocrisy and political corruption than he thought possible. He takes refuge with a group of 'bohemians', who meet in a red dining room in Berns Salonger to discuss these matters."



- Further googling led me to a passage in a book *The Novels of August Strindberg* by Eric D. Johansson which says: "The stylistic and structural features (of *The Red Room*) are very characteristic of some of the novels of Dickens, particularly *The Pickwick Papers*. It is also my feeling that *The Red Room* owes more to Dickens and *The Pickwick Papers* than most scholars have been willing to concede...The theme is the same in both: the encounter between innocence and experience. Both Falk and Pickwick discover the world by moving about a good deal and by a series of experiences which bring a comic mode of recognition."



- ▶ A little googling revealed more Pickwickian connections to Strindberg's work - an essay of his, for instance, quotes "You are a humbug, Sir." And I was intrigued that one of his plays was *The Dance of Death*.
- ▶ But the particularly significant thing is that *The Red Room* was Strindberg's breakthrough work: "As a result of *The Red Room*," says wikipedia, "Strindberg became famous throughout Scandinavia."
- ▶ In this post, apart from the statue, you will see the sign of the Strindberg Museum, and also images of Strindberg at a nearby subway station.





Margaret Johnson (Stacy's backup) looks fantastic! It's so nice I wish I could be in the line-up. The crowd after the show was great. The kids, especially Victoria, were singing out songs with the group all through the show. I wish I could have been there. [Go Go](#)

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Shawn and Mr. Polk were in Japan - five did indeed go to the Aha Museum! I thought it was fun. Aha-by-Thought-Museum was something special! Right from the Reception Center days I was desperate to find a Polk-type site so that I could feature the Museum in my series of posts. But it would just be the very famous one that Finnish records released a compilation. So I decided not to take any more. However, within the final post of the Scandinavian tour what we call the Nobel Prize Museum - and Polk's own name - they Q&A connected our become of Polk. All the best. Shawn



Three. Biology? There's an AIDS and PROBE on connection. But are among particles class of molecular natural phenomena. When popularly bridges class and cultural studies, and whose research efforts have to generate hypotheses and control as all of the nature of the living human. The story of the biology of the human is a story of the history of science because he and his family were among the first people on earth for whom the complex of the world did not represent a foreign or unusual phenomenon. Like: *Book: Massimo 10 min*



Charles and M. Patricia Davis College of Arts and Social Sciences
 William Davis (PhD) and M. Patricia Davis (PhD) are both members of the faculty.



Michael Segers I am about halfway through The Red Room, and although it is hectic, jumping about, I can't see anything Pederskov's about it. It is not about entertainment or humor, just harsh ugly denunciation of everything in the society. He could write that nothing but the beautiful social animal, a creature he is bound to be because civilization "bursts open him." They all feel sorry for themselves (unintentionally so). I just finished a chapter that was mainly a letter from a young actor complaining that he never got any speaking roles. I doubt that I shall finish it.



Death and Mr Pederskov Hi Michael - Many thanks for taking a look at this book. How strange that it doesn't seem Pederskovian at all. Perhaps Simon Borg set out with the intention of producing the Swedish Pederskov, but as soon as he got down to it, the book went elsewhere. All the best Stephen

March 5



- ▶ Peter Stadlera has found that there was once a Pickwick publishing company, and among their wares was a jokebook, *The Journal of Solomon Sidesplitter*. I have had a quick look through it. Some of the puns are rather painful, I admit. I was looking for one which might be relevant to *Death and Mr Pickwick*. And I found one, which is VERY relevant, though it is in very poor taste, given the tragedy of Seymour's death. But here it is anyway: "Why is a gunsmith's shop like a chicken pie? Because they both contain fowl in pieces." I feel like apologising to the ghost of Seymour after saying that! My defence would be that Seymour would probably find it amusing.



- "Pickwick & Company provide us with the official Street Directory for the city of Philadelphia, a guide to it and...



- "...they also have a collection of witticisms in store for us with *The Journal of Solomon Sidesplitter* (what a name) by Rufus Clinton Hartranft (if you ever go for a pen name, here it is). If you want so have a look at the book and its short jokes, here is the link: <https://archive.org/details/journalsolomons00unkngoog>. Sir Pelzi and me had to laugh about many of those jokes."

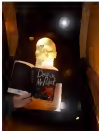
March 6



- And so we come to the end of the *Death and Mr Pickwick* tour of Scandinavia...with a visit to the Nobel Prize Museum in Stockholm. This of course now has a strong DaMP connection, because Bob Dylan won the literature prize in 2016.



- He is honoured by the stand-up sign which is one of the first things you see when you enter the Museum...just as his lyric from *Not Dork Yet* is one of the first things you see when you open *Death and Mr Pickwick*.



- ▶ I have to say, though, that it is not a museum I would recommend. It is mostly a series of portrait photographs of winners, which you can access by pressing a few buttons. In addition, there is a moving display of the photos, one by one, hanging from a rail at the ceiling. It somehow reduces the dignity of the prize by this conveyor-belt approach. You also look at all the photos, and you realise that, with the exception of a few famous winners (principally in the literature and peace categories) the winners are largely unknown. You even start to ask "What is the point of winning if that is all you are, an unrecognised face among hundreds of other unrecognised faces?" I expected to see all sorts of interesting things in display cabinets, and there were a few things, but not nearly enough. It is one of the most disappointing museums I have visited.



- ▶ However, as we had paid the entrance fee, I looked up a couple of prizewinners to whom I have some connection. One was the Australian winner of the literature prize, Patrick White. For a while, I was fascinated by White's novels, with *The Tree of Man* (the first novel of his that I read) making a huge impression on me. The *Tree of Man* made me realise that a plotless work of fiction, simply about life, could have great power. The *Tree of Man* was undoubtedly an influence on *Death and Mr Pickwick*.



- The other person I looked up was the only Nobel Prize winner I have met, the economist James Mirrlees. Professor Mirrlees interviewed me when I applied to do graduate work at Oxford University. However, I dropped out of Oxford, and so it wasn't an altogether happy moment to look at Professor Mirrlees's face again.



- ▶ But Elaine decided that I should receive a Nobel Prize of my own, and she duly presented me with the gold medal that is shown in this post. I was just about to make my acceptance speech, when it crossed my mind that I should use the traditional test of gold's authenticity - the bite.
- ▶



- Hmmm....was that chocolate I tasted?

March 6



- ▶ Peter Stadlera now discusses another *Pickwick* plagiarist, William Leman Rede. I sometimes feel, when you see the *Pickwickian* and other works of these plagiarists, mostly long-forgotten, that each person represents a little world we might explore.
- ▶ “Today, let’s have a closer focus on William Leman Rede. Rede, (1802-1847), a dramatist, was born at Hamburg in 1802. At an early age he took to writing for the stage.



- ▶ "He was intimately connected with the Strand Theatre, under the management of W. J. Hammond. Here we see Hammond - W.J. not Richard, a former Top Gear Host - perform as Sam Weller.



► To introduce Lionel Benjamin Rayner at that theatre in 1833, he wrote a piece called *Professionals Puzzled*, which gained him immediate popularity. On 23 Jan. 1833 his most successful play, *The Rake's Progress*, was produced at the Olympic, and ran for the entire season. In rapid succession appeared *His First Champagne* at the Strand, October 1833; *Cupid in London*, extravaganza, at the Queen's Theatre, in January 1835; *The Old and Young Stager*, farce, at the Olympic, December 1835; *Come to Town*, farce, at the Strand, April 1836; *The Gamberhause Man*, extravaganza, at the English Opera House, September 1836; *Douglas Travestie* and *The Pilgrinations of Pickwick* at the Adelphi in 1837; *Sixteen-String Jack* and *An Affair of Honour* at the Olympic in 1841.



- ▶ "After 1841 he turned his attention to other branches of literature, though still writing occasional pieces for the stage. He frequently contributed to *Bentley's*, the *New Monthly*, and other magazines. In 1842 he started a rival to *Punch*, called *Judy*, of which only two numbers appeared. In 1846 a novel, entitled *The Royal Rake*, founded on the early history of George IV, appeared in the *Sunday Times*, and he was engaged on *The Man in Possession* for the same paper at the time of his death.



- "He died suddenly of apoplexy on 3 April 1847, at his house in Southampton Street. By his wife Sarah, daughter of John Cooke, a bass singer of Drury Lane Theatre, whom he married in 1832, he left one son."²⁷

March 7



- ▶ In *Death and Mr Pickwick*, we learn that Pitz did an etching showing John Gilpin riding his runaway horse, based upon the poem by William Cowper. In his latest post, Peter Stadler tells us more about Gilpin. I particularly like the shipping poster that Peter has found. I bet there are loads more examples of Gilpin-iana out there. At one time, John Gilpin was a very famous poem - indeed, I studied it in school.
- ▶ "John Gilpin was featured as the subject of a well-known comic ballad of 1782 by William Cowper, entitled *The Diverging History of John Gilpin*. Cowper had heard the story from his friend Lady Austen.



- ▶ "Griffin was said to be a wealthy draper from Cheapside in London, who owned land at Olney, Buckinghamshire, near where Cowper lived. It is likely that he was a Mr Beyer, a linen draper of the Cheapside corner of Paternoster Row.



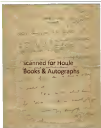
- "The poem tells how Gilpin and his wife and children became separated during a journey to the Bell Inn, Edmonton, after Gilpin loses control of his horse, and is carried ten miles farther to the town of Ware. A number of sites commemorate the exploits of John Gilpin, most notably Gilpin's Gallop, a street in the village of Stanstead St Margarets. This was said to have been on the original route taken by the horse and his unfortunate rider.



- ▶ "The John Gilpin clipper of 1852 was also named after him. Well, this story might also have been some influence on *The Pollock Papers*. At the link below you can find a very fine edition of that work."
- ▶ <https://books.adelaide.edu.au/a/a/c/cowper/hellman/diverting-history-of-john-gilpin/>



March 8



- ▶ On the Abebooks bookselling website, I recently came across an autograph letter by HG Wells in which he said that he had an idea for a novel, featuring a retired laundryman and his daughter, and Wells remarked "It might be my *Pickwick Papers*." A little googling revealed that a laundryman appeared in a novel called Christina Alberto's *Father*. I confess I had never heard of this novel before, but I was intrigued, and wondered just how *Pickwickian* it was. Well, I mentioned the novel to Phyllida Acworth, and I am delighted to say that she read it straight away, and has now written the following review. Many thanks Phyllida!



- ▶ "SPOILER ALERT: Unlike a lot of HG Wells this is not science fiction but more a novel of ideas and thoughts about personal identity. Wells claimed this book was his *Pickwick Papers* and there is a certain amount of Dickensian influence. Like Dickens, Wells looks at social injustice and the changing times. He brings a certain amount of comedy to bear but I didn't find it laugh-out-loud funny at any point.
- ▶ Mr Preemby, the father of the title, is a little bit like Mr Pickwick in that he is a gentle character who has a similar body-shape and naivety, while Christina Alberta thinks Mr Preemby is her father until she meets the man who had an affair with her mother, who turns out to be her biological father.



- "Preemby gives up the laundry business he inherited from his wife and decides to move to a boarding house in 'Lumbridge Wells' as a first step to moving to different places to experience variety and meet new people. At that point I thought it was going to be quite like *The Pickwick Papers* but, in a relatively early twist, Mr Preemby takes part in a seance after which he is convinced he is Sargon, an ancient Sumerian king, who must bring order back to the world. He tries to gather followers but gets into trouble when he tries to get them into a restaurant for a feast. In Dickens' hands this scene could have been more farcical and perhaps funnier but it did remind me a bit of Dickens.
- When Sargon/Preemby is locked up in an asylum it is up to Christina Alberta and Bobby, a young man whom we meet along the way, to save him.



- ▶ "Again Dickens might have made more of the asylum, although Wells does protest that asylums are not designed to heal anyone but rather to imprison them. Sargon is rescued on a motor bike with a side-car and kept away from the asylum long enough to require that he would have had to be re-certified in order to be committed again. Just as he is apparently recovering and making plans to travel the world he dies of pneumonia in the country house of a successful writer near Winchelsea. Characters sit around talking about how people will be more focused on their work in future and how women are going to be more independent now they have the vote. The writer is someone who wrote novels and for magazines, much like Dickens.



- ▶ "In a traditional Victorian novel Bobby and Christina Alberta would have married but Christina Alberta has an idea of herself as new and different and someone who doesn't fit the mould of a wife and mother. Towards the end of the novel the young man, Bobby, decides to write a novel that sounds very like *The Pickwick Papers* but changes his mind as that idea does not fit in with the world in which he lives. In a way Wells both references Dickens and moves him into a new century where revolutions are carried out not by the disaffected and dispossessed but by people with new ideas who carry them out.
- ▶ The style of the book also reminded me very much of E.F. Benson's *Atop and Lucio* novels which are set in approximately the same period and involve some similar madcap activities but less of the social history lesson."

March 8



- Peter Stadlera has just posted about a play, *Mr Pickwick*, written by a certain Stanley Young. The strange thing is that I recently came across a painting of Young, naming him as the author of *Mr Pickwick*, and I thought it was unusual to have a painting of *Pickwick* adaptor. I shall perhaps post about this painting tomorrow, now that Peter has given the painting more context.



- ▶ "Mr Pickwick is the title of a play written by Stanley Young (1906-1975) and published by Random House in 1952. The play was produced that year by the Playwright's Company under the direction of John Burrell and starring George Howe. The production played 61 performances in New York. It's a freely drawn comedy from incidents in *The Pickwick Papers*."





- "Here we see the playbill for the Plymouth Theatre's production."

March 9



Image © by Heritage Auctions - HRA.com

- ▶ Yesterday, Peter Stadler featured a play, *Mr. Pickwick*, written by Stanley Young. The strange thing is that I recently came across a painting of Young, by the American artist John Stewart Curry. The painting was put up for auction in 2008, but was unsold. The notes in the auction catalogue say: A portrait, concerned half humorously yet with deep sincerity, of a young writer who loved to dramatize himself as a great artist. The heavy arm and clenched fist, the hand supporting the head, are well-known gestures that imply such a struggle.
- ▶ And here is another strange thing. The notes say that at one point, Young acquired a partnership in a certain prestigious publishing company...the very company that is the American publisher of *Death and Mr. Pickwick*, Farrar, Straus & Giroud. This, though, was before Giroud appeared on the scene - and for a short time, the company was even known as Farrar, Straus & Young.



Steve Selinger What a great picture! We really know Carry through his historical notes, forest landscapes and murals. This is wonderfully intimate and psychological and mirror-like for some of us here.

[Like](#) [Reply](#) [Message](#) March 11 at 10:05am



Death and Mr Pickwick (Steve Selinger @ Steve Selinger) I am growing to like this picture. For me the "writer's struggle" certainly involved some hand-to-hand-gripping as I tried to get Death and Mr Pickwick finished - though that that isn't quite me. In my case, the fingers would probably be gripped around a can of beer. All the best Stephen



Kerpl Karker Good. I also worried about the figure on the desk. It appears to be a bear carrying a sack, / to say least.

[Like](#) [Reply](#) [Message](#) March 11 at 2:05pm · 0 likes



Death and Mr Pickwick Yes. That's an interesting observation. (Btw, I wonder whether it is a young-pun - playing on the idea of bear (the animal) and bear (to carry) in any case. It seems to be slightly mocking Young as a struggling writer. And actually I suppose it is a bit more so. It suggests the goal of the writer. All the best Stephen

March 9



- ▶ Here is a 1939 *Pickwick*-themed ad for Hennessy cognac. The brand has been in existence since 1765, and the ad's text states: "The appreciation of really fine things is timeless. When Dickens' Sam Weller and his *Pickwick Papers* companions first tickled the risibilities of appreciative booklovers, Hennessy Cognac was...and long had been...the preferred after-dinner liqueur."

March 9



- ▶ Here's another fine post by Peter Stadlers, on the subject of macassar oil. The 1814 piece of verse he quotes is an example of advertising poetry, something which Charles Whitehead remarks on in *Beeth and Mr Pickwick*. Advertising poetry, Whitehead says, was largely destroyed when Pickwick's success made poetry fall out of fashion.
- ▶ "Byron includes once piece of 'product placement' in Canto 1 of *Don Juan*, a mocking endorsement to Rowlands' 'incomparable' Macassar Oil whose superior qualities alone could match those of Donna Inez: 'in virtues nothing earthly could surpass her, save those "incomparable oil", Macassar.' The joke worked so well because the Alexander Rowlands, father and son, were important puff-merchants for their own products – which included Essence of Tyre (for dyeing grey or red hair a dark auburn color) and Aloes Extract (for 'eradicator disorders of the teeth') – frequently the form of verse advertisements in the *Gazettes*.



- "The following indicative extract is taken from Rowlands Jr.'s *A Practical and Philosophical Treatise on the Human Hair*, published in 1814:
*In ancient times a flow of Hair,
Reclining on the shoulders bare,
Was view'd a mark of beauty's pride,
A fact which n'er can be deny'd*



- ▶ "Proof that 'advertising works' may, in fact, be the lasting legacy of The Incomparable Macassar Oil, for it became a wildly fashionable treatment for baldness among the trivial, newly-wealthy, fashionable (middle) classes of Regency England, as Rowlandson's cartoon suggests.

ROWLAND'S



TOILET ARTICLES,

50 Strand Gardens, London,

Rowland's Macassar Oil is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

ROWLAND'S MACASSAR OIL

Rowland's Macassar Oil is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

ROWLAND'S KALYDOR

Rowland's Kalydor is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

ROWLAND'S ODONTO,

Rowland's Odonto is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

ROWLAND'S EUKONIA

Rowland's Eukonia is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

ROWLAND'S ESSENCE OF TYRE

Rowland's Essence of Tyre is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

Rowland's Essence of Tyre is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

Rowland's Essence of Tyre is a most
valuable preparation for the hair,
and is the only one of the kind
which is not only good for the hair,
but also for the scalp.

- "Curiously, Byron's backhanded 'compliment' to the product was not the end of the joke. The Rowlands returned the 'compliment' in an advertisement among the back-papers of the tenth (monthly) instalment of *The Pickwick Papers* published on a freezing, snowbound last day of December of 1836. (London roads were impassable, snow lay at a depth of 5-15 feet in places with drifts of up to 20ft). Tony Weller also jokes about the Macassar Oil in the 12th instalment.



- ▶ "This product was introduced in 1799 and was still on sale in 1950."



Michael Berger Although my grandmother told later the history of Macassar Oil she created hundreds of stories of sets of antiques. Someone remarked that you could think this is living room and feel visited by it the products from my grandmother

Like · Reply · 3 March 8 at 8:40pm · Edited



Stephen Jerome David **Macassar Oil** Michael We used to have antiques when I was a kid but I think it is one of those words which is almost extinct now and may never have been known by younger people reading this post. It was someone from England wrote an antiques book it is covering for the back of an antique where the word would next to stop the oil spilling the chest.

Like · Reply · March 8 at 7:25am



Michael Berger By my grandmother's time they were ornamental and I don't even remember my grandmother ever using the word. As she called them touch plates

Like · Reply · 3 March 8 at 7:04am



Stephen Jerome David **Macassar Oil** They were the oil ornamental which had a top though I suppose they were a hair product. I think that product might have made them useful. My mother kept going by it using the word "antiques" if such an impressive word for what is after all a piece of cloth

March 9



- I have previously posted a couple of so-called 'Cinderella stamps' featuring Pickwick - these resemble stamps, though are not actually stamps, but are still collected by certain philatelists. (There is even a Cinderella Stamp Collectors Club.) And here's another, from 1914-15, which I have just found, advertising the Nelson's Classics edition of *Pickwick*.



Peter Skellern Hi Stephen I have some Cibeles stamps (not of course the GB stamps with the Pelicans) but the Cinderellas. It's a very special market. You can easily buy fakes as they aren't official. Therefore I refuse from collecting them. But it's a fantastic. And My best wishes Peter Skellern



Death and Mr Pickwick Hi, my Dad knew someone who was really into Cinderella. In fact, I think his name might have featured in the Cinderella club. His name was Harry Smith. He has probably been dead for many years now. All the best Stephen



Peter Skellern Hi Stephen There were are collectors who collect stamps that were issued only by a town, not by a country. Well in the 19th century there were many more exotic stamps from towns, colonies, countries long deceased. Did you ever start collecting Cinderellas when your father knew one in a Cinderella club? All the best Peter Skellern

Like Reply Message March 8 at 11:23am



Death and Mr Pickwick Hi Peter No I didn't collect Cinderellas, but I remember meeting the man when I was a kid. My Dad was the secretary of a stamp club. I can't really say he was a collector of stamps. He just had them in boxes, and bought first-day covers, and he used to take me to meetings of his stamp club. All the best Stephen

March 9



- And for my fourth post today...
- Here is a plaster representation of Mr Pickwick, made in about 1910, by the Belgian sculptor Gustave van Vaerenbergh, whom you will also see at work in his studio. The sculpture's glasses are an addition in metal, which allows a rare chance of seeing Mr Pickwick without his famous spectacles.





March 13



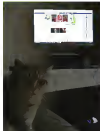
- ▶ Well, I am back after a few days at the excellent King's Lynn Fiction Festival, where I did a talk about *Death and Mr Pickwick*, and participated in panel discussions with the other writers.
- ▶ Today, I thought I would post this 1915 bronze figure of Sam Weller, by the American sculptor James Edward Kelly. I haven't heard of Kelly before, but his Wikipedia page says that he was known for his sculptures and illustrations about the American Civil War. The particularly interesting thing about this sculpture of Sam is that it shows him with a pair of lady's shoes, as well as a pair of gentleman's boots - it therefore evokes a very specific moment in *The Pickwick Papers*, namely the scene where Jingle and Rachael Wardle are at the White Hart.







March 13



- ▶ Always good to see Sir Pelzi, the official *Death and Mr Pickwick* cat!
- ▶ "Here we see Sir Pelzi at work. He was just scanning his favourite facebook site, on *Death and Mr Pickwick*, and he sends greetings to all fans of Stephen and his novel."
- ▶ "Meow and cheers - Sir Pelzi"

March 13



- ▶ David Whittaker has just recommended this book...De Quincey is certainly of relevance to *Death and Mr Pickwick* - he is mentioned by Mr N, towards the end of the novel. I have to admit that I didn't enjoy *Confessions of an English Opium Eater*, though.

March 13



- ▶ Peter Stadens has posted about a book, *A Pickwick Portrait Gallery*, which I remember reading when I was doing my research for *Death and Mr Pickwick*. How I wish that *Death and Mr Pickwick*'s sales and public profile were sufficient to generate a *Death and Mr Pickwick Portrait Gallery*!

- ▶ "Here we have a look at the *Pickwick Portrait Gallery* from the Pen of Divers Adminers, published by Chapman & Hall in 1936. The book contains 16 essays, by Alfred Hayes, Ralph Straus, G. W. Stoner, J. W. T. Ley, John Benjamin, Granby Williams, Alec Waugh, Walter Dexter, Beatrice Keen Seymour, Bernhard Darwin, E. S. D. Haynes, J. Johnston Abraham, Arthur Waugh, Hugh Kingsmill, A. G. Woodcock, & James Agate respectively. With 16 illustrations, including frontispiece, by Seymour, Rhiz, & the suppressed plate by Buss. There is a foreword by Chapman & Hall."







March 13



- ▶ This post by Peter Stadlera brings back memories of all the background reading I had to do, when working on *Death and Mr Pickwick*. I remember looking at Hone and Cruikshank's *The Political House that Jack Built* - it was an important work, but one which in the end I decided not to mention in *Death and Mr Pickwick*. As Peter says, the suggestion has been made that Hone's trials influenced *Bardell V Pickwick*, but I don't really believe there to be any strong link - laughter broke out in the trial of Lord Melbourne, which was the true precursor to *Bardell V Pickwick*, so there isn't any need to connect the 'carnavalesque laughter' of Hone's trials to *Pickwick*.



- "On an autumn day in 1842 (it was the 6th of November), William Hone lay dying. He was by now an obscure figure, but through the services of an old friend, George Cruikshank, he sent a request to Charles Dickens that he might shake his hand before he died. The famous novelist agreed to the request, and for a brief moment Dickens, Cruikshank, and William Hone came together in Hone's shabby London home. The meeting apparently meant little to Dickens who, subsequently attending Hone's funeral, recounted with comic viciousness Cruikshank's histronics as his old friend was laid to rest. Writing to an American friend, Cornelius Felton, Dickens described how he found himself 'almost sobbing with laughter at the funereal absurdities of George Cruikshank and others'.



- ▶ "The encounter between Dickens, Cruikshank, and Hone in 1842 is a little-known but, with hindsight, a significant convergence; for despite Dickens's seeming disregard for the ailing and rather threadbare old bookseller, the deathbed tableau crystallizes an important and much overlooked connection between Dickens's writings and an earlier popular radical tradition. Hone's trials for blasphemy in 1817 (for which he was acquitted) are posited as models for the breach of promise trial scene in *The Pickwick Papers*. The evidence for this is that Hone's trials were constantly disrupted by carnivalesque laughter, but the only other corroborative evidence for *Pickwick's* trial being a 'replay' of Hone's is that both trials take place at Guildhall.



- ▶ "In 1819-21 he collaborated with George Cruikshank to produce a series of illustrated satirical pamphlets whose wide popularity helped define the public reaction to such events as the Peterloo massacre and the Queen Caroline affair. In his radical pamphlet *The Political House that Jack Built* he attacked the authoritarian nature of the British government; based on the nursery rhyme *The House that Jack Built*, it satirises lawyers, the church, the monarchy and the army, and on the front page proposes that writing is more powerful than force. It was published in the year of the Peterloo Massacre and of the subsequent legislation known as the Six Acts, which made mass meetings illegal and toughened the laws against seditious publications.
- ▶ William Hone is buried at Abney Park Cemetery London."



Ian Keable There was a Radio 4 play last year about Hester's trial as written by the Editor of Private Eye, Ian Hislop, and Nick Meekins called 'trial by laughter'. I listened to it at the time but preferred the book by Ben Vickers called 'The Laughter of Triumph'. Hester wins a giant, and very brave, trial and deserves to be remembered! Cruskank was very upset by Dickens's description of his behaviour at Hester's funeral – said sarcastic but Dickens had made it all up.



Death and Mr Patterson Hi Ian... That's very interesting indeed. As you can imagine, I am particularly fascinated by misdeeds of Dickens's popular fabrications. There are so many books written on "Dickens and X", "Dickens and Y" and so forth, and I feel that there could be a book on "Dickens the Fabricator" which explores Dickens's lies and exaggerations. All the best Stephen



Ian Keable To be fair to Dickens (?) he did write his account in a private letter. The problem was it was then published by Forster in his biography. So it has now been accepted as an 'accurate' description of Cruskank's behaviour. William Hester's widow who said it was inaccurate.



Death and Mr Patterson Hi Ian – yes, even if said is private, it says a lot about Dickens. All the best Stephen

March 13



- ▶ Here are two pictures, posted by Peter Stadlera, showing Dickens among his characters.
- ▶ "After completing our 1,000-piece jigsaw puzzle with Dickens characters in January, I found two famous illustrations of Dickens and his characters. The first picture by J.R. Brown shows an older Dickens sitting at his desk.



- ▶ "The second picture, a photographed collage, comes from the biography *The Life of Dickens* published in 1872-74 by the author's friend and fellow writer John Forster (1812-1874). It is centred on a drawing of Dickens, evidently based on the portrait made when he was 27 by Daniel Macfise (1806-1870), who was introduced to him by their mutual friend Forster. The young writer is surrounded by illustrations of many of his best-known characters. These include, for example, below Dickens, the illustration from *Nicholas Nickleby* (1839) by Hablot Knight Browne ('Pheez', 1815-1882), of *Nickleby* thrashing Squeers at Dotheboys Hall; left of Dickens, Sam Weller and the seated Mr Pickwick, also by Pheez, from *The Pickwick Papers* (1837); and right of Dickens, a pensive Fagin in the condemned cell, drawn by George Cruikshank (1792-1878) for *Oliver Twist* (1838)."



Lee Parris

March 13 at 2:07pm · 0

This is one of my favorite "Dickens with his children" and more Dickens kids traveled to John Bull with Mr. Foxglove and Mr. Snowdon behind him.



Image Image of CHARLES DICKENS (1812-1870)
- English Novelist



Stephen Jordan That's a gem! (p.s. I don't think there was even that button in that early English SpMP edition. Very best wishes Stephen

Like · Reply · 1 March 14 at 11:00 AM



Lee Parris Thanks. The only one I've introduced is one published circa "Landmarks of Literary England" by Lee Benson National Geographic Magazine Sept. 1955. Sadly my copy of this issue is long gone, but I think it supplied the source for this picture. It's sure a 19th century gem!

Like · Reply · 1 March 14 at 2:13pm



Stephen Jordan Wilson - I like the pic, it should be better known. I wonder how many of those Dickens and his children pictures existed a day? I wouldn't be surprised if there have been countless ones for the analysis of Dickens's impact. The concept like books or pictures - the literature this way, which features the Dickens and others. All the best Stephen



Peter Martin in his Stephen: Was just as stupid as ugly as the General! Except 🤔 All the best Peter Martins

Like Reply March 14 at 2:48pm



Stephen Jarvis in his Peter: LOL, 'We I thought exactly the same! Those humans are stupid! All the best Stephen

March 13



- ▶ Until I started immersing myself in research about the 1830s, I had never heard the phrase "The Schoolmaster is Abroad", but it represented one of the key themes of the era, the spread of education and literacy. Peter Stadler shows how the phrase went abroad itself - it even reached North America, which I didn't know.
- ▶ "'The schoolmaster is abroad' became a favourite catchphrase of writers and caricaturists. Throughout the 1840s and beyond Punch employed variations on the phrase in sundry articles and illustrations. Robert Seymour also produced an illustration of that phrase in 1835 published by Thomas McLean. The phrase is based on what Lord Brougham said, in a speech (Jan. 29, 1838) on the general diffusion of education, and of intelligence arising therefrom, 'Let the soldier be abroad, if he will, he can do nothing in this age. There is another personage abroad — the schoolmaster is abroad, and I trust to him, armed with his primer, against the soldier in full military array.'



- "I even found a US version of this caricature published by T.W.Strong, New York, in 1861 with Abraham Lincoln in the centre. The text says: Lincoln: Come, Boys! they are all waiting for you--- You have staid THERE long enough! I will forgive you this time if you will try to do better in the future. Only think what a bad example you show the other boys! South-Carolina: You let me alone! I will play in the mud if I like. 1st State: Well, we've been playing hooky enough; I guess I'll go back! 2nd State: Boys, he is after us! I'll reconsider! 3rd State: If that's UNCLE 'Abe', I'll put my trowsers right straight on again."

March 13



- ▶ I am very pleased that Peter Stadlera has posted this picture by Seymour. So many Dickensians like to characterize Seymour as a 'sporting artist', whereas the reality is he was mainly a political artist, commenting on the affairs of the day, and his sporting prints were just a fairly minor sideline. Of course, this gross distortion helps to perpetuate the lies that Dickens told, in which Seymour is supposed to have presented a sporting proposal, which Dickens overturned, and made into the Pickwick Club.
- ▶ "Do you want to meet Mrs Greece and her rough lovers? This is the title of a famous print by Robert Seymour published in 1828 by Thomas McLean.

Nicholas I



Portrait by Franz Kruger

- ▶ "Greece is short, plump, and bejewelled, in Greek costume, with open fur-bordered robe over wide ankle-length petticoats. Above her tower, one on each side, a ferocious Turk (the Sultan) who holds a noose round her neck and raises a scimitar to strike her down, and an equally savage but less outspoken Russian (the Tsar). The Turk (left) has a large book, Alcoran, and a dagger under his sash; he says: Blood and fire Madam down on your knees and beg My sublime pardon. The Tsar (right) has Kalmuck features, bushy eyebrows, beard, and moustache and wears uniform with decorations. Under his sash is a book, Russian Politics or Self-interest. His right arm is extended above her head holding a pistol pointed at the Sultan. Behind his back he holds a sceptre inscribed Imperial. About Leaping over her, he says: Leave that ugly old Ruffian and I'll manage your affairs My pretty Dear. She looks up terrified, exclaiming: Oh—lord Gentlemen I'd rather have nothing to say to either of you.



- "In the background (left) is a ruined and blazing church; beside it a Turk with raised scimitar pursues a woman fleeing with her infant. As a pendant to this (right) is a group of spectators: a French officer, sword in hand (probably Charles X), points to Mrs. Greece and turns to a stout Englishman in top-boots, saying, By Gar Jean Bull Old Nic [Nicholas I]—vill have her. John has one finger pressed against his nose, his left hand in his breeches-pocket; he answers with a scowl: That would be the Devil. Two military officers stand with them, watching, one with his hands resting on his sheathed sword; they probably represent Austria and Prussia. What a great satirical print!"

March 13



- Here are some pics of me at the brilliant King's Lynn Fiction Festival. The first pic is from the Festival's website.



- In this pic, I am on a panel of all the novelists - we discussed the question of whether fiction should be 'relateable', in other words whether readers should personally identify with characters and situations in novels.



- The next pic shows me with one of those novelists, D J Taylor, who interviewed me about DaMP - I was very honoured that *Death and Mr Pickwick* was the 'closing act', and D J Taylor did a wonderful job.



Stephen James was born 1948 in Manchester, became his first experience at Oxford, and discovered the secrets of history in a lecture series at the Bodleian. His first novel, *Death & Mr Pickwick* (2015) was shortlisted for the 2016 Goodreads Choice Award for a debut novel of historical fiction. It tells the story of the unlikely friendship between the young Charles Dickens and Robert Blystone, the grandson of the first two volumes of *The Pickwick Papers*. *The Pickwick Papers* has the greatest back story of any work of fiction, he said and that it could not be turned into a novel. *The Pickwick Papers* is a masterpiece of imagination, supported by a wealth of research. (The Telegraph)



- ▶ And this is me at the Festival bookstall.
- ▶ The most famous novelist present was probably Louis de Bernières, author of *Captain Correlli's Mandolin*, but all are distinguished writers. My particular highlights among the author presentations were those by Robert Edric - who is so naturally funny - and by Yvonne Edwards, whose book *The Mother*, shows the terrible consequences of knife crime.

March 14



- ▶ Recently, I came across some Pickwickian pictures by an Australian artist, Christopher Coveny. I had never heard of Coveny before, and the few biographical details to be found online were fascinating. I wondered whether anyone had done any in-depth research on Coveny, and I discovered that Anne Cunningham, who lives in Sydney, Australia, had indeed researched Coveny's life and works - and I am delighted that Anne has now done a series of five guest posts on Coveny for the *Death and Mr Pickwick* page. So, over to Anne.



- ▶ "Greetings from Down Under.
- ▶ Christopher Coveny was born in Darling Point, Sydney to an immigrant Irish Catholic family. (The Coveny family home is shown left.) His parents arrived from Cork on the 'Undaunted' in 1835. Christopher's father Robert was a formidable personality, who held high hopes for Christopher, his second son, who was born in 1846 - but Christopher turned out to be a bitter disappointment. But I jump ahead.



- "Darling Point with its magnificent views of Sydney Harbour was a veritable paradise for a young boy to grow up in."



- ▶ "As an old man, Christopher reminisced about the wonders of his daily walk through Potts Point and Bradley's Head, thinking it unusual that it should finish at a chair overlooking the harbour. (Mrs Macquarie's Chair - a highlight for any Sydney visitor. The chair is shown left, and the view from it on the next page.)



- "Schooling for the young Christopher beckoned. The colony of New South Wales was bereft of decent high schools and an elite Catholic boarding school became home to Christopher (Benedictines of Oscott, near Manchester). From school he proceeded to London University and Middle Temple where he was called to the Bar in 1869 aged 23. He loathed the law, and was incapable of impressing his father and likewise his Sydney law firm. He soon was asked to leave.



- ▶ "His elder brother Robert, now a dashing officer in the Black Watch, was all that an upwardly mobile father could dream of. Not so Christopher, and his relationship with his parents deteriorated. In a rage when the young man tried to suggest that he would like to become an artist, his father threatened to cut him off financially. Forced to earn a living, Christopher turned to school teaching. He hated that even more than the law.
- ▶ However, in quiet moments, as he taught reluctant country boys from the Bathurst region of NSW, he whiled away his time writing witty letters to his sisters, including drawings of the boys and the Irish priests who taught there. (The pictures by Christopher on the left show Irish priests.)



- "Mercilessly lampooning his Irish masters, Christopher's letters give a rich insight into the early boarding schools of NSW. Picking up on the religious bigotry of nineteenth century Australia, he equally lampooned their Anglican counterparts. Liberation came from his regime of chilblains and ringworm through the death of his father in 1878 but that, and Christopher's burgeoning love affair with Charles Dickens and Mr. Pickwick, must wait for my next entry." (The picture shows Irish priests and teachers by Christopher.)



► Two men, by Christopher Coveny.



- St Stanislaus' College ('Stannies School') where Christopher Coveny taught.

March 15



- ▶ Here is the second of Anne Cunningham's guest posts about the Australian Pickwickian artist Christopher Coveny:
- ▶ "Robert Coveny's will reflected his anger/disappointment in Christopher. He left six properties in Market St., (today one of the wealthiest commercial areas of Sydney) but none to his second son. It was clear too that he changed his mind about leaving Christopher an annual allowance, altering it from 100 to 50 pounds. Bearing no ill will toward his father - and with his youngest brother's financial support - Christopher threw caution to the wind and pursued his dream of becoming an artist.



- ▶ "It was early 1880's and Dickens mania consumed the colony. Australians by their very nature are competitive. Readers of local papers grew tired of the imported version of Dickens. A demand grew for an Australian input. Christopher believed he had struck gold when he was commissioned by Thomas Fellding, a Sydney agent, to produce a volume of twenty works of Charles Dickens. This work was published by Sydney's leading printer, John Sands of George Street.



- ▶ "Typical of Christopher, although virtually penniless he chose Sands, despite the expense. Sands was the best Sydney had to offer. Robert, his brother, now a Lieutenant Colonel in the 42nd Royal Highlanders campaigning in Egypt, readily lent him the nineteen pounds to pay Sands. Fervent with excitement, Christopher produced his black and white sketches. Bubbling with anticipation, his letters to Feilding reflect him at his busiest and happiest. "I have ten heads," he declared in August 1883, "waiting for you...brushed and washed" one of which was Mr Winkle. Tongue in cheek, he declared that he had no time to lose and included a self-portrait of his frenetic work.



- ▶ "Patience was not one of Christopher's strong points. He grew tired of waiting for Feilding's imprimatur and expressed himself in a letter including a sketch. The sketch likened himself to Noah in the Ark waiting for the dove's return - "What about the heads - artist growing anxious." The critics and their response was not long in forthcoming.....
- ▶ (More from Anne tomorrow.)



March 15



- ▶ Peter Stadlera has posted this picture which is attributed to Seymour. If it is by Seymour, then it completes a cycle - because Seymour's first known political drawing showed the giraffe, as do one or two other Seymour pictures. It is a shame that we don't know the artist for sure - that was a problem I often confronted, most notably in the case of a picture of Sam Vale, the original of Sam Weller, which may or may not be a Seymour.
- ▶ "Here we see another political print attributed to Robert Seymour: *Le Mort*, showing George IV and his mistress Lady Conyngham grieving the death of the King's giraffe at London. It was published by McLean in 1829.



- "The King seated, with his back to the viewer, on a stool holding a handkerchief to his face and with his left arm around the figure of Lady Conyngham (shown here, in a portrait by Sir Thomas Lawrence) who cries into a handkerchief. The giraffe is laid out in its back, with all four bandaged legs in the air, and with its head resting on a cushion.



- ▶ "To the right of the weeping figures, a mournful Lord Eldon plays the bagpipes, and to the left two Nubian figures weep openly.
- ▶ (Left is Sir Thomas Lawrence's portrait of Eldon.)



- ▶ "The cartoon is a satire depicting George IV toward the end of his reign, when the King was spending much of his time with Lady Conyngham. The pair spent these years in seclusion at his cottage by Virginia Water, where George IV spent his time fishing and visiting his menagerie at Sandport Gate. In 1827 the King was given the Nubian graffe as a diplomatic gift from Mohammed Ali, the viceroy of Egypt, and it formed part of his collection of exotic animals. However, the animal suffered from poor health as the result of the long journey and a poor diet in captivity and died in the autumn of 1829. Following its death, George IV arranged for the graffe to be stuffed by the young taxidermist John Gould."
- ▶ (Left is an 1824 painting by Richard Barrett Davis showing three tiger cubs, bred between a lion and a tigress, at the Royal Menagerie, Sandport Gate.)

March 16



- ▶ Here is the third in Anne Cunningham's series of guest posts on the artist Christopher Coveny:
- ▶ "Greenwood and Stephen (the leading critics of the day) damned Christopher's *Twenty Scenes from the Work of Dickens* with faint praise. They admitted that it was completed by 'a caricaturist of great power' BUT with a qualification - they declared the work to be *ALMOST* worthy of Cruikshank himself.



- "The comparison with Cruikshank and his contemporary 'Phiz' (Hablot Knight Browne) hung like a death knell over Christopher. Smarting under the criticism, he was determined to tackle his critics head on. In future print runs he included a lengthy introduction where he argued his case, declaring the originality of his work, and he included two extra drawings of the Chuzzlewits iceskating.





- "In this entry I have included copies of his 'Mr Winkle falling on the ice' and its textual context....



- "Writing to Feldding, he drew his impression of his critics and what he would like to do to them.



- ▶ "Undaunted, he soldiered on, creating a darker - but never published - depiction of *The Pickwick Papers*. These sketches are now held in the Mitchell Library (State Library of New South Wales). In his vignettes, as opposed to the published sketches, his interpretation of *The Pickwick Papers* assumes a broodier reality.



- "Christopher knew he was engaging in experimental and new technologies in the production of his lithographic works. Sydney for all its comforts could not provide the stimulus for his creative spirit. London had to be his next stop....











Peter Stadler Fantastic post with fantastic pictures. Thank you Anne for posting this (and Stephen of course for showing them here). There is everything here: even a sad, logged man. The split head of Mr Pickwick on the book cover is almost a bit eerie. My first thought was: it's clever. Very best wishes Peter Stadler.
Like · Reply · Message · 1 · March 18 at 8:00am



David and Mr Pickwick Hi Peter - Yes that split head is strange. The cover actually wasn't among the material that Anne sent, but I had seen it online, and I thought it could form part of this post. All the best, David



Peter Stadler Hi Stephen - great find and very remarkable. I can't get the impression picture out of my head. Very best wishes Peter Stadler



Death and Mr. Pickwick in Paris. The faces are a few other George Peckham pictures entire. Though they are too small to show the detail. This one is a reproduction, not the original as sharp as it might be -- that is possibly because of the photo quality or perhaps it came late in the print run and the printing plate had followed it. All the best Stephen

March 16



- ▶ Have you ever travelled on a Greyhound bus in the USA? I have. And there is a Pickwick connection, as Peter Stadlers shows in his latest post.
- ▶ "The Pickwick Repert is about travelling and being on the move. Well, "Going easy going Greyhound" was a popular slogan of the Greyhound buses (as I can remember from the 80s). By luck I came across this trunk, labelled with the Pickwick-Greyhound logo. The first Pickwick Stage Line "Wide Coach" from California rolled through Denver on a test run to Kansas City in 1928. It was a double-decker sleeper bus with sleeping accommodations for 26 passengers. It had upper and lower berths, dining service, hot and cold water, bathrooms and other conveniences. When Pickwick merged with Minnesota based Northland-Greyhound Transportation in 1939, the company became known as Pickwick-Greyhound. I have found some fine pictures...







- "And I can recommend flying Pickwick Airways."

March 17



- ▶ Here is the fourth in Anne Cunningham's series of guest posts on the Australian Pickwickian artist Christopher Coveny:
- ▶ "Prior to heading to London, Christopher kept busy, taking on an adventurous project - illustrating Robert Browning's *Red Piper of Hamelin*. Feeling confident, Christopher held an exhibition of his works (including his Dickens) at the Art Society of New South Wales in 1884. The critics panned his work, viewing it as merely copying English artists and not offering anything new. His *Red Piper* came in for the strongest criticism and yet would in time be compared to Kate Greenaway's work.



- ▶ "Greenaway's illustrations became popular with parents due to their sweet and benign portrayal of the Piper and the rats; Christopher's illustrations were viewed as dark, and his depiction of the Piper as maniacal, bedraggled and toweringly tall, and, the critics argued, would merely frighten children. His rats they viewed as being too real, having a verminous and blackly vile feel to them. Sydney's Bulletin declared that his sketches were 'grossly humorous, probably clever - but why did he chose such peculiar subjects?' Cruelly dismissive, the Bulletin merely pointed out the obvious: that Christopher's work was out of touch with the reality of life in the colony, being too Anglo- and European-centred and not in keeping with the nationalist thrust taking hold in Australia.



- ▶ "Undaunted, Christopher ignored his critics and planned his trip to London. Unfortunately tragedy struck the family yet again, when news arrived of his brother Robert's death. Robert (shown here in his Black Watch regimental uniform) was killed while leading a bayonet charge at the battle of El Karkaban on the 10th of February 1885. The 'Australian', as Robert was known, died shortly after General Gordon of Khartoum fame. The London Illustrated News devoted a full page to his military career.
- ▶ Christopher was now the sole male Coveny as his younger brother Charles had died of disease the previous year. His sister Coenie assumed control of the family finances and was parsimonious in sharing money. Luckily for Christopher, Robert had left him a small amount which covered his intended study trip to London.

March 17



- ▶ Peter Stadlera now looks at the work of an American cartoonist who illustrated *Pickwick*...
- ▶ "American historians remember Thomas Nast (1841-1907) for several creations that still live today: (1) he devised the animal icons of the country's chief political rivals, the Republican Party's elephant and the Democratic Party's donkey. (2) he invented



- ▶ "...the Tammany tiger ("What a strong symbol," says Sir Pelzi) as the iconic vehicle for his editorial cartoons in the anti-corruption crusade in his *Harper's Weekly* series in that brought down the New York City political cabal of Boss W. M. Tweed and Tammany Hall.



- "(3) he also created (something few people remember) the modern image of the American Santa Claus, as distinct from Britain's Father Christmas.



- ▶ "In addition, literary historians still associate his illustrations with the novels of Mark Twain. Upon his death on 7 December 1902, Nast's obituary in *Harper's Weekly* stated, 'He has been called, perhaps not with accuracy, but with substantial justice, the Father of American Caricature.'² Thomas Nast was not a native-born but a naturalized American, born in Landau, Germany, on 27 September 1840, son of a military bandsman who later emigrated to the United States.



- ▶ "Having studied art in New York City, at the age of just 15 Nast had joined the artistic staff of Frank Leslie's *Illustrated Newspaper*; several years later, he shifted to the more prestigious *Harpers' Weekly*, becoming a staff artist in 1862.



- ▶ "Thomas Nast created 52 illustrations for the 1873 Household Edition of *The Pickwick Papers* issued by Harper & Bros., New York. Typically, these illustrations, with the exception of a few full-page character studies, are set horizontally in the middle of a page and are 10.3 cm high by 13.4 cm high on a double-columned page approximately 21 cm high. Thus, each plate occupies approximately half of the page. The print is sharp, but quite fine, so that the entire book is 332 pages, exclusive of a four-page Harper's "advertiser" for its "Valuable Standard Works." In contrast, the British Household Edition is printed on heavier paper, has larger type, and each page is framed as well as double-columned, is more accurate imitation of the original Household Words format. With larger type, the Chapman and Hall text is 400 pages (there is no "advertiser")




- ▶ "In Reed's Almanac for 1923 I found Mrs. Leo Hunter's Public Breakfast with interesting illustrations. If you want to read the whole story (pp. 31-42), the link is below."
- ▶ <https://www.scribd.com/document/30611754/1923-Had-a-Illustrated-Almanac>



 Steve Salgado (Hart), with his dark and powerful cross-hatching, does not seem like a natural choice for "Polaroid Pictures." He is among the best charcoal & American illustrators. His Mr. Polaroid is quite, even graceful. But as with so many of the illustrations you mentioned, it's generously good about him. One must also notice Hart's craftsmanship and craftsmanship, which never failed him, no matter what he drew.

Like · Reply · March 17 at 1:50pm

 Stephen James H. Stone - That's a very interesting point. It would be interesting to see some more work from artist Jack M. Polanski. An artist whose style seems, incidentally, dark, is Jack Adams. When he took over drawing Batman, he completely changed the mood of the character. If Adams had a go with Polanski, you would end up with a completely different version of the character. At the end Stephen.

Like · Reply · 2 · March 17 at 1:46pm

 Steve Salgado (Hart) and that Gervase (Boris) mentioned a lot of "Polaroid." Could that be Hart? One is something of the Hart, Adams, all 19th century illustrations.

 Stephen James H. Stone - This 18th Century Royal Edition is supposed to contain Polanski's story agency book and other stuff. Not sure how to see it. I would be interested to see Hart's interpretation of Polanski. At the end Stephen.





Peter Blakely to Hi Stephen: Eric was an absolute genius. He did really well absorbing the material because they are registered in the program. Effective when they have a link of the picture (they'll don't connect the children entering the forest). Recently I watched a very interesting documentary about the artist's affinity of his father's work (but he probably doesn't). Very descriptive Peter Blakely's

Like Reply 1 March 17 at 4:00pm



Stephen Jackson to Peter: I am wondering whether Eric absorbed the dark parts of the artists like the Goya's 'Tale' and the Melman's 'Mistress', and the lighter parts were obviously other artists. All the best Stephen



Michael Ferguson quoted Peter:

From *Life of Gaudin* (Gau - Harcourt Arnold (online))

It is easy to see why Gaudin delighted in the works of Roden-Gaudin was for over taking about him. Gaudin excelled in the past novelist's present work to his own

March 18



- ▶ And so we come to the last in Anne Cunningham's great series on the Australian Pickwickian artist Christopher Coveny. Thank you very much indeed, Anne!
- ▶ "From being a prolific letter writer, Christopher disappeared off the face of the earth in the late 1880's. Having largely been institutionalised all his life, he appeared incapable of surviving on his own. If it were not for the meticulous record keeping of St. John of God's mental hospital in Dublin, all trace of him would be lost - because Christopher suffered a complete meltdown in the early 1890's."



- "Mental illness was a stain in the early 20th century. Connie could have had Christopher returned to Australia but her financial records show that she preferred to keep him in Dublin and out of sight from her middle class friends.



- His fairness to St. John of God's, it was the finest mental hospital in the country, being renowned for treating broken down priests, alcoholics, judges and lawyers. I include two pictures - one from 1908 and a current one. The building hasn't changed much.





- ▶ "His sister Connie drew on her contacts in the Catholic Church to help him: the majority of the Catholic clergy in Australia were Irish in origin and kept their contacts with the old world, and through their help he was taken to Stillorgan in Dublin and sectioned by the hospital psychiatrists.



- ▶ "Despite being deeply unhappy at his incarceration, Christopher was well looked after. He never left the hospital, and he died there in 1941. His records show that, with the right care, he need never have been committed. The hospital tried to encourage him to become sociable but their efforts failed. He retreated into a world of solitude and refused to mix with his fellow patients and he gave up painting.
- ▶ In 1920 the hospital declared him sane but his sister in Sydney refused to have him back. He became a permanent lodger in the hospital. He was allowed day release and posted letters to Australia from Blackrock post office in Dublin. Feeling better, he took up painting again. His style was very different to his earlier work. Dickens no longer featured and he immersed himself in a world of fairy tales. His prints are vivid in colour.



- "He recommenced writing to Connie. His letters reflect a resigned acceptance of his fate. He died at the age of 95. His comfortable middle class upbringing in Sydney trapped him into a world of stultifying conformity.





- "Even his grave in Deansgrange cemetery is unmarked with nothing but the number 12840 to signify its whereabouts.



- ▶ "This writer does not feel capable of assessing his work but I have chosen to include two sketches which show his lively sense of humour as a young man.
- ▶ Christopher lies alone in a grave a long way from Sydney. At the risk of sounding corny I will finish with the name of a song written by the Irish group The Corrs. Christopher is alone but not forgotten....."



March 18



- Here is a brilliant post by Peter Stadlera, which suggests that we must modify our understanding of the 'scary clown' phenomenon. Every commentator I have read attributes the emergence of the scary clown to Dickens and the wife-beating hallucinating clown who appears in *The Pickwick Papers*. However, Peter now talks about a French clown I have not heard of, who went beyond wife-beating, and was put on trial for murder. Perhaps in the English-speaking world, the trial wasn't known about, but over time knowledge of this case would surely have spread, and reinforced the concept of the scary clown.



- ▶ "After Grimaldi died penniless and an alcoholic in 1837 (the coroner's verdict: 'Died by the visitation of God'), Dickens was charged with editing Grimaldi's memoirs (look at the illustration by Harry Furniss). Dickens had already hit upon the dissipated, drunken clown theme in *The Pickwick Papers*: as we all know, he describes an off-duty clown—reportedly inspired by Grimaldi's son—whose inebriation and ghastly, wasted body contrasted with his white face paint and clown costume. Dickens invented the scary clown—by creating a figure who is literally destroying himself to make his audiences laugh.



- What Dickens did was to make it difficult to look at a clown without wondering what was going on underneath the make-up. Grimaldi, the King of clowns, it was reported, was subject to debilitating bouts of offstage depression. He confessed that with the pun "I am GRIM ALL DAY," but I make you laugh at night."





- "The major clown figure on the Continent was Jean-Gaspard Deburau's Pierrot, a clown with white face paint punctuated by red lips and black eyebrows whose silent gesticulations delighted French audiences. Deburau (born in Kolin, Bohemia) was as well known on the streets of Paris as Grimaldi was in London, recognized even without his make-up. But where Grimaldi was tragic, Deburau was sinister.



- "In 1836, Deburau killed a boy with a blow from his walking stick. One day, while strolling the boulevards with his family, Deburau happened upon a street urchin who recognized him as the celebrated mime. 'Pierrot!' he cried. Angered to hear himself identified as his alter ego, Deburau raised his cane and swung it at the child's skull, which cracked like a nut. The child died instantly.



- ▶ "The trial that followed drew citizens from their parlors, cafes and bars. Throngs gathered at the courthouse. 'Here at last the great Pierrot will speak!' men and women whispered. Camé remarked: 'There ensued a trial which le tout Paris crowded into, in order to get to hear the voice of the famed Debureau.' And speak the great mime did – but only to offer testimony on his own behalf. The composer Michel Cliton named this curiosity about a voice the Debureau effect. (The idea of a Debureau effect has been extended to any drawing of the listener's attention to an inaudible sound – which, once heard, loses its interest.)



- ▶ "As to why such a talented man should kill a child, his motives were not revealed, even after he won acquittal. Deburau's biographer Tristan Rémy conjectured that his subject's persona had something to do with it. 'When he powdered his face, his nature, in fact, took the upper hand,' Rémy observed. 'He stood then at the measure of his life — bitter, vindictive, unhappy.' Deburau suffered for his mute art, and did so in silence. And though his skills carried him to the heights of fame, they could not fetch him from the depths of despair.



- "Well, if you go to Paris you can visit his grave at the Cimetière du Père Lachaise, Division 59. So the two biggest clowns of the early modern clowning era were troubled men underneath that face-paint. In tomorrow's post we continue our series on clowns with a quite notorious chap..."

March 19



- ▶ I recently discovered that *Death and Mr Pickwick* was featured in *Magill's Literary Annual* for 2016. The Annual's philosophy is stated in the following way : *Magill's Literary Annual* critically evaluates 200 major examples of serious literature published during the previous calendar year. The philosophy behind our selection process is to cover works that are likely to be of interest to the general reader, that reflect publishing trends, and that will stand the test of time." So, in this post you will see their assessment of *Death and Mr Pickwick*. (Zoom for ease of viewing.)

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Abstract: This paper presents a preliminary, self-administered survey of the use of the Internet for health information seeking. The survey was conducted in 1998 and included 1000 respondents. The results of the survey are presented and discussed. The survey found that the Internet is used by a large number of people for health information seeking. The most common reasons for using the Internet for health information seeking are to find information about a health problem, to find information about a health condition, and to find information about a health treatment. The survey also found that the Internet is used by a large number of people for health information seeking. The most common reasons for using the Internet for health information seeking are to find information about a health problem, to find information about a health condition, and to find information about a health treatment.

As a result, the company's revenue rose 10% in 2005, and its operating income rose 15%. The company's operating income was \$1.1 billion, up from \$950 million in 2004. The company's revenue was \$1.1 billion, up from \$950 million in 2004. The company's operating income was \$1.1 billion, up from \$950 million in 2004. The company's revenue was \$1.1 billion, up from \$950 million in 2004.

1992). The authors also suggest that the use of a single, unidimensional measure of self-esteem may be insufficient to capture the complexity of self-esteem. They argue that self-esteem is a multidimensional construct that can be measured at different levels of abstraction. For example, they suggest that self-esteem can be measured at the global level (overall self-esteem), the domain-specific level (self-esteem in specific areas of life), and the situational level (self-esteem in specific situations). They argue that a multidimensional measure of self-esteem is needed to capture the complexity of this construct and to allow for a more nuanced understanding of its role in psychological functioning.

[illegible][illegible]

Figure 1 consists of two side-by-side bar charts. The left chart is titled 'Strongly agree' and the right chart is titled 'Disagree'. Both charts have a y-axis labeled 'Percentage' ranging from 0 to 100 in increments of 20. The x-axis for both charts has three categories: 'Total', 'Male', and 'Female'. The bars are colored light blue for 'Total', light green for 'Male', and light orange for 'Female'.

Agreement Level	Gender	Percentage (%)
Strongly agree	Total	65
	Male	70
	Female	60
Disagree	Total	35
	Male	30
	Female	40

1000

Keywords: Thailand; HIV infection; adolescents; substance abuse; sexual behavior
DOI: 10.1891/0898-0646.27.4.401

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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March 19



- ▶ Peter Stadlera continues his exploration of the 'scary clown' phenomenon. And this clown is *VERY* scary indeed...
- ▶ "Tonight, we continue our series on scary clowns and deal with one of the most terrible 'real' clowns that ever lived. John Wayne Gacy's public face was that of a friendly, hard-working guy; he was also a registered clown who entertained at community events under the name Pogo. But between 1972 and 1978, he sexually assaulted and killed more than 35 young men in the Chicago area. 'You know... clowns can get away with murder,' he told investigating officers, before his arrest (I don't know if he was thinking about Debureau).



- "Gacy didn't get away with it—he was found guilty of 33 counts of murder and was executed in 1994. But he'd become identified as the 'Killer Clown', a handy sobriquet for newspaper reports that hinged on the unexpectedness of his killing. And bizarrely, Gacy seemed to revel in his clown persona: while in prison, he began painting—many of his paintings were of clowns, some self-portraits, showing himself as Pogo.





Robert Wayne Gacy

He was convicted and later executed for the rape and murder of 33 boys and young men between 1972 and his arrest in 1978. 27 of whom he buried in a secret space under the floor of his house, while others were found in nearby rivers.

- "What was particularly terrifying was that Gacy, a man who'd already been convicted of a sexual assault on a teenage boy in 1968, was given access to children in his guise as an innocuous clown. This fuelled America's already growing fears of 'stranger danger' and sexual predation on children, and made clowns a real object of suspicion.



- ▶ "Good, what an eerie story of this serial killer. In tomorrow's post we will turn to horrible clowns in movies, so stay tuned!"



Stephen James to Peter: The scary clown concept is really
fascinating. There's just a bit that Dickens saw that the clown is
become fully evil, as if started the clown says that he's haunted by
his evil eyes which seem to follow him, no matter which way he
turns. This is very similar to what happens to the clown after he has
killed Harold at the last Stephen.

Like Reply  1 March 10 at 11:28am



Peter: Stephen to Stephen: Another reference to Dickens here. The
fact that some one is haunted by eyes can also be seen in Fitzgerald's
Great Gatsby with the eyes of T.J. Eckleburg. Very hard to show Peter
Stephen.



June 23, 1965: Kinks Show Promoted by John Wayne Gacy - Best Classic Bands

BESTCLASSICBANDS.COM

- ▶ Steve Szilagyi commented: "In 1968, The Kinks, whose *Death of a Clown* gets appropriate mention in *Death and Mr. Pickwick*, played a gig in Illinois that was sponsored by Gacy. After the show, they went to his house for drinks. He invited them to stay overnight, but they declined, due to the creepy vibe."
- ▶ <http://bestclassicbands.com/june-23-1965-kinks-play-show-promoted-by-john-wayne-gacy-6-23-15/>

March 19



- ▶ Wong Sarah has just posted these pictures of graves...(From *Charles Dickens in Love* (2012) by Robert Garnett)
- ▶ "Four graves. The first (Maria Beadnell) and the last woman (Nelly Ternan) the Great Original loved rest in the same cemetery; also, Mary Hogarth in Kensal Green...



- "...and Dickens himself in Westminster Abbey."

March 19



- ▶ Peter Stadlera now concludes his excellent mini-series of posts on scary clowns...
- ▶ "To end our little series on clowns and the shift in perception, we'll have a look at two extremely disturbing and scary clowns from the movies.



- ▶ "In 1982, the big moment in Poltergeist was when the little boy's clown doll comes to life and tries to drag him under the bed. At one point in the film Robbie sees the clown doll staring at him and, finding it creepy, covers the doll with his jacket. This foreshadows the events later in the film. Later in the film when Robbie is about to go to bed he notices the clown is gone. He starts looking for it, looking under one side of the bed, only to see nothing. He checks the other side of the bed and sees nothing too, but when he gets up the clown doll is behind him, grabbing his face before dragging him under the bed. The clown continues to choke him until Robbie fights back, ripping the clown doll's stuffing out before bringing it on top of the bed.



- ▶ "In 1986, Stephen King wrote it, in which a terrifying demon attacks children in the guise of Pennywise the Clown; in 1990, the book was made into a TV mini-series. Recently I re-read the novel and it's still extremely scary. Pennywise, the alien-demon, is one of the most haunting characters ever created. At the end of 2017 a new version of it will be presented in the movies. I read that the audience was screaming when the 'new' Pennywise appeared. When you compare such scary clowns to Joseph Grimaldi, it shows that the concept of clowns has been completely overturned."

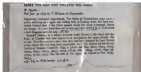


March 20



- The other day, this 1838 William Heath print, published by Thomas McLean, appeared on eBay. But the particularly noteworthy thing is that, on the reverse of the frame, there is a page cut from a book describing caricatures, including this Heath one.





- ▶ As you can see, the description tells of a long-forgotten scandal.
- ▶ The book of caricature descriptions is really an 'unsung hero' of *Death and Mr Pickwick* - and it will be a hero to anyone who has conducted research on British cartoons of the eighteenth and early nineteenth centuries. I refer to the massive twelve-volume *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum*, describing 17,000 prints in the British Museum collection. The work was begun in 1870 by the art critic Frederick George Stephens, who produced the first five volumes, but of particular concern to the creation of *Death and Mr Pickwick* were the last seven volumes.



- ▶ These were the masterwork of the historian Mary Dorothy George (1878-1971), whose photo is shown in this post. Her volumes covered the golden age of British cartooning, the age of the main artists featured in *Death and Mr Pickwick* - Heath, James Gillray, Thomas Rowlandson, George Cruikshank and Robert Seymour.
- ▶ The great thing about the *Catalogue* is that it explains the political and other events behind the cartoons - events which are usually obscure today. There are two drawbacks, though: the work stops at 1832 (the year of the Reform Bill), and it does not include many images.
- ▶ I remember especially that the volume describing the era of Seymour's work showed how extraordinarily prolific he was: page after page of Seymour's pictures, way more than any other artist in the volume. (And this described only his political and topical work - it didn't take account of his other pictures.)



- And when I was researching this post, I came across an amusing little postscript. The British Museum also holds a print which is a blatant copy of the Heath one...with a difference. In the corner of the copy, the unknown artist essentially sticks his tongue out at Thomas McLean, of 26 Haymarket, as he rips him off - and says that THIS print was published by T. McFAT of 26 HOPmarket.



Use Google For anyone who doesn't know with regard to the link between the image and Catalogue sheet (left) of the prints in the Catalogue are downloadable via form

www.britainmuseum.org/education/collections_onlinesearch.aspx.

Just put in Health visitors (be given for instance) and Stephen's two prints will come up

You can download high resolution copies of the post for free - just register - and they get sent through within 24 hours. An amazing service!

I have found that some of the online descriptions repeat all the words in the Catalogue - others just have extracts and some nothing - so David's work going back to the Catalogue to check the full description

Writing is somewhat more interested in 18th century prints than

19th. At present, I must say how lucky Stephen's enthusiasts are that Mary Doreilly-George did your cataloguing. Frederick George Stephens was not nearly so thorough



Death and Mr Pickwick That's great too. I didn't know that the British Museum online collection was so extensive. I presume that a lot of material has gone online since I finished working on Death and Mr Pickwick. Many thanks

March 20



First Person: Matthew Peake – 'I run the clown egg register'

I've been a clown for 45 years and help with an organisation called Clowns International, which was founded in 1982. One of our founders, Stan Hall, had a

- ▶ Following up on Peter Stadlera's posts about scary clowns, David Whittaker has posted a couple of links about the clown egg register.
- ▶ <https://www.ft.com/content/56cac980-e8f9-11e2-aead-00144feabdc0>
- ▶ <https://www.penguin.co.uk/books/295613/the-clown-egg-register/>

March 20



- ▶ Frank Baughier: Hopes/has discovered that Jimmy Carter made a reference to Pottawack when he met Margaret Thatcher. This is what Frank says:
- ▶ "A surprising reference to The Pottawack. Eggers appears during the course of a toast to Margaret Thatcher by President Carter on the occasion of her first visit to the US as Prime Minister. You will search in vain, however, for the reference cited by him if you use the correct spelling as appears in the text of the speech included below. The actual reference, as it appears in the text, can be found in Chapter 37 where Sam Waller responds thus to a gentleman in blue whom he has just met concerning a lady known to the gentleman: "That 'en'-young lady," replied Sam. "Mr. Lonsdale's wife, the doc's. Ah! I see." Mr. Waller closed one eye, and shook his head from side to side, in a manner which was highly gratifying to the personal vanity of the gentleman in blue."
- ▶ The speech
- ▶ <http://presidency-proposed.lit.ualb.edu/hw/index.php?pa=37&start=6&end=2217>

March 20



- ▶ When I was writing about unusual leisure activities, I met a man who published a fanzine called *Giants and Little People* about *Gulliver's Travels* and other works which play around with human dimensions, like the movie *Honey, I Shrunk the Kids*. So I am sure he would have been interested in Seymour's Gulliver-inspired illustration which appears in Peter Stadlera's latest post. The illustration was in a book with a **GIANTIC** title too.
- ▶ "Robert Seymour did this fantastic illustration for the *Extraordinary Black Book*, edited by John Wade in 1831.



- "Look at the further description of the book: 'An exposition of the United Church of England and Ireland, civil list and crown revenues, incomes, privileges, and power, of the aristocracy, privy council, diplomatic, and consular establishments, law and judicial administration; representation and prospects of reform under the new ministry; profits, influence, and monopoly of the Bank of England and East-India Company; with strictures on the renewal of these charters; debt and funding system; salaries, fees and emoluments in courts of justice, public offices, and colonies; lists of pluralists, placemen, pensioners and sinecurists; the whole corrected from the latest official returns, and presenting a complete view of the expenditure, patronage, influence and abuses of the government in church, state, law and representation.' What a title!



- "Seymour's picture shows John Bull (the typical Englishman) being tied down like Gulliver in order to be abused and tormented by his enemies, which include the Crown, the Army (holding banners which state that 'Might Makes Right' and 'Cunning is Power'), lawyers (playing 'The Whig March'), an official who has his head stuck in one of John Bull's pockets, the Church (who is pulling John Bull's tongue so he cannot talk), and members of parliament holding a sword over his head. A group of equally horrified citizens are watching the entire proceedings.



- ▶ "John Wade's *Extraordinary Black Book; or, Corruption Unmasked* (this is a composite title) went through a number of editions between 1820 and 1835, with each edition containing new material and sometimes a new title and new illustrations. We should note the year of 1832 - the year of the First Great Reform Act which changed the structure of British politics by allowing many of the middle class to vote for the first time - because Wade's book played a role in the reform movement. The very long title of the 1820 edition gives an indication of the forms of government abuse he was interested in."

March 21



- ▶ The other day, Peter Stadlera posted about the Pickwick coach company, whose vehicles once crossed America. And of course, in the heyday of *The Pickwick Papers*, there could be no better name for a coaching company than 'Pickwick'. It is not surprising that Pickwick coach toys have been produced, including the 34 inch model of a Pickwick Nite-Coach shown from different angles at the start of this post. The model has 'working features' - a side door that opens, an engine that slides out and a spare tyre cover which swings open. This 2002 model, made by the company Retro 1-2-3, is rare in this condition - I have seen one on sale for nearly \$600.









- And here is another Retro 1-2-3 model, bearing the Pickwick-Greyhound name - as Peter explained, the Pickwick company was eventually absorbed into the famous Greyhound bus company.



- ▶ However, \$600 is cheap compared to the prices that can be obtained for Pickwick toy coaches made by the Kenton company in the late 1920s.



- You will see four Kanton Pickwick coaches in this post. In November of 2016, the fourth, which is 11 inches long, sold at auction for \$9000.







- But even THAT isn't the most valuable Pickwick coach toy. This photo shows a 1927 promotional model, presumably a marketing device used by the Pickwick company. The estimated value of this rarely-seen model is \$15,000 to \$20,000.

March 21



- ▶ Following up on his discovery (which I posted yesterday) that former US President Jimmy Carter once referred to Pickwick, Frank Roudner-Hayes has just told me that President Truman was once asked, at press conference, whether he referred to something in a Pickwickian sense, to which Truman answered that he never spoke in a Pickwickian sense. "Not terribly exciting," says Frank, "but the press conference from 1945 does give a sense of the treatment that presidents of that era received from the press. Here's the link:
- ▶ <http://presidencyproceedings.uscib.edu/web/index.php?id=12582&cat=proceedings1>
- ▶ Indeed, there is another Pickwick connection to Truman that I am aware of. During the 1930s, Truman wrote autobiographical notes on the stationery of the Pickwick Hotel in Kansas City. These notes are known to historians, not surprisingly, as....."The Pickwick Papers".

March 21



- ▶ Peter Stadlera has posted this amusing Seymour double-picture. In the one on the right, Seymour uses a visual pun, which he was fond of doing. Also the two pictures are thematically related - they are different views of food.
- ▶ "In today's post I want to present to you two funny illustrations by Robert Seymour. In *A Musical Genius*, we see a butcher boy playing on the Pandean pipes and accompanying himself with marrow bone and cleaver. And in *A Man of Taste and Feeling* we see a tramp caught in a trap while helping himself. These illustrations were published by Thomas McLean, 26 Haymarket, 1827 and they are signed 'Short Shanks'."

March 22



- ▶ One strange little area where Mr Pickwick sometimes pops up today is the field of philosophy dealing with the question, "In what sense can fictional characters be said to exist?"
- ▶ The field was started by the British philosopher Gilbert Ryle - (I have posted a watercolour of Ryle, by Hubert Andrew Freeth - and what a formidable intellectual he looks!) In 1933, in a paper called 'Imaginary Objects', Ryle discussed at some length the existence of Mr Pickwick - presumably he chose Mr Pickwick as a representative fictional character because, in the heyday of *The Pickwick Papers*, readers often treated Mr Pickwick as though he were a real person. This feeling of reality almost certainly owes something to the fact that *The Pickwick Papers* was an illustrated work, which gave readers a very strong sense of Mr Pickwick's identity - I doubt whether the feeling would have been conveyed by prose alone.



- ▶ Anyway, once Ryle had started the field, other philosophers joined in - and so one can read weighty volumes like *Fictional Worlds* by Thomas G. Pavel which make numerous references to Mr Pickwick in the course of meticulous analysis.



- ▶ I would not claim to understand this body of philosophical literature, but I did think of it when I was writing the "Mr Inebriates Narrative" section of *Death and Mr Pickwick*, when Mr Inebriate visits The Bull in Rochester, and he has an extraordinary sense that Mr Pickwick and the other Pickwickians are upstairs - REALLY upstairs: that, for a brief moment, they had popped into existence. It is one of my favourite sections of *Death and Mr Pickwick*, and I think it transforms DaMP from being 'just' a historical novel, to something much bigger. However, this section was also inspired by a newspaper cutting I found in a scrapbook in the Dickens Museum - the cutting said that a visitor to Rochester once actually confessed to a strong feeling that the Pickwickians were really in The Bull. Such was the power of *Pickwick*!

March 23



- ▶ How should this page respond to the horrors of the attack that happened in London yesterday? Well, I have mentioned before that modern-day cartoonists sometimes use the works of Gillray as a template when they comment on contemporary events, and so, in a corner of a picture that adapts a famous Gillray cartoon, the words 'After Gillray' will appear. Robert Seymour is not as well known as James Gillray, and so with the exception of his *Pickwick* pictures, I do not recall any modern-day 'After Seymour' cartoons. But if cartoonists did use Seymour in this way, I think they would adapt this image, which originally referred to the effects of cholera, to comment on terrorism.

March 23



- ▶ Here is Peter Stodden's response to the dreadful events of yesterday. The Seymour cartoon he has posted shows the Duke of Wellington as a town-crier – people outside the UK may not know of this ceremonial post, but it survives to this day: a man dressed up, and ringing a bell, makes a formal announcement of a general election. In the cartoon, politicians offer themselves for posts in a cabinet, including carpet-duster and privy-cleaner.
- ▶ "At the moment you can hear about the wildest of terror that happened today at the Houses of Parliament and on Westminster Bridge. What a sad day. I just found Seymour's Political Bellman to soothe my nerves."



March 23



SANTA BOBBY

- ▶ As more nineteenth-century material gets digitised, we are bound to encounter more examples of Seymour's work. I think I have heard of this book before, which Peter Stadler has found online, and also I believe I have heard that it was illustrated by Seymour, but the woodcutting is in a very simple style, which makes it look different from most of Seymour's work. I am not entirely convinced it is by Seymour, but on the other hand he did say that woodcutters could completely change the look of his pictures. An intriguing find!
- ▶ "Robert Seymour did some fantastic wood engravings for *The Parents' Cabinet of Amusements and Instructions* (London: Smith, 1832). If you want to read the whole volume or several stories, here is the link to the book."
- ▶ <https://babel.hathitrust.org/cgi/pt?id=hd:hx3-dtl;view=1up;seq=>



THE MARCHIONESS'S DOGHOUSE.



ETHEL AND HER HORSE.



ALICE, THE WARRIOR.



ALICE, THE WARRIOR.



© 1900. G. L. L.



© 1900. G. L. L.

F Some people tend to believe that Seymour's Woodcutting must be for some, something that's not in the original. But as you can see the most remarkable detail and quality of the woodcut is the same. [View Map](#) [March 24 at 11:00am](#)

H Stephen James H. Hays: "Yes, I have my doubts as to whether it is by Seymour. However, there's some good evidence of Seymour's work which have recently changed the look of the original. I wouldn't be surprised if sometimes the woodcutter just made a quick approximation to a sketch and then said 'That'll do.' All the best, Stephen."

March 24



- ▶ The death of Chuck Berry a few days ago brought back memories of my older brother Michael playing Johnny B. Goode, Roll Over Beethoven, Sweet Little Sixteen and other Chuck Berry hits when I was growing up, because Michael is a huge Berry fan. But can I justify posting about Berry on the *Death and Mr Pickwick* page? I think so.



- There is, to begin with, the fact that some Berry greatest hits compilations were released on the Pickwick label. You might say that's a bit tenuous. But it is the case that, for much of his career, Berry lived off his past glories, releasing **ONLY** compilations of his hits, so the later records of Chuck Berry have a lot in common with the cheap, re-packaging spirit of the Pickwick company - a company which kept alive the Pickwick name after The Pickwick Papers went into decline.



- ▶ A more substantial connection is via The Beatles, who of course get mentioned in *Death and Mr Pickwick*. As I have said on various occasions, The Beatles were really the successor to *Pickwick* as a massive global cultural phenomenon - and Berry was a huge influence on the fab four. John Lennon once said: "If you had to give Rock 'n' Roll another name, you might call it Chuck Berry."



- ▶ But one also has to mention Berry in the context of another musician who gets mentioned in *Death and Mr Pickwick*, namely Bob Dylan. I always thought Berry was a very clever lyricist, but Dylan has gone so far as to describe Berry as "the Shakespeare of Rock 'n' Roll". Dylan has also said "In my universe, Chuck is irreplaceable." In particular, Dylan's *Subterranean Homesick Blues* was heavily influenced by Berry's *Too Much Monkey Business*.



CHUCK BERRY - LIVE 1972 - JOHNNY B. GOODE

- ▶ As a Berry song to go with this post, I might have chosen *Roll Over Beethoven* - bringing back memories of when Elaine and I saw the Electric Light Orchestra in concert last year, and they performed their cover of that song. But in the end, I decided to opt for a 1972 live version of what is probably Berry's most famous song, *Johnny B. Goode*. Here's the link: <https://www.youtube.com/watch?v=mGdAHjR-zMc>
- ▶ "Wg, but that little country boy could play!"

March 24



- Following on from my post about Chuck Berry - here is a brilliant link by Peter Stadler to a print by Seymour.
- "Stephen posted about Chuck Berry today. Well, are you interested in a *Grand New Method of Writing Music*? Then you are invited to have a closer look at that 1828 print by Robert Seymour published by Thomas McLean. Look at the musical scale - under D you see the Dance of Death, you also learn a Turn and C sharp with the trident is gorgeous. I also had a laugh at the Repeat, forte or loud and the depiction of the cadence. This is a picture which makes an everlasting impression. I wonder where Robert Seymour would have placed Chuck Berry within this illustration."

March 25



- ▶ When I was writing *Death and Mr Pickwick*, I did consider covering Dickens's first reading tour of America. On these tours, Dickens was mobbed, in scenes reminiscent of Beatlemania, as he rode the tidal-wave of enthusiasm generated by *The Pickwick Papers*. I remember, in particular, hearing about a New York barber who cut Dickens's hair, and who then offered the clippings to customers to boost trade. So it's not surprising that strands of Dickens's hair occasionally turn up at auctions. But of course there is the question: is the hair genuine?



- ▶ The locket shown in this post, containing the hair and a miniature portrait of Dickens, dated on the day of his death, does have very good provenance, with certification by Dickens's granddaughter, and a full paper trail showing the path of ownership. I am less convinced by other examples of Dickens's hair I have seen.
- ▶ For instance, there was one lock which SEEMED to have good provenance, with a letter of authenticity from Dickens's sister-in-law Georgina Hogarth - the trouble is, when I read the fine print of the item's description, the provenance was not quite so satisfactory: the letter was actually a photocopy. Of course the hair may still have been completely authentic, but one cannot help thinking that ANYONE's hair could accompany a photocopy...including mine...not that I have too many strands to spare these days....

March 26



- In the heavy-drinking, rich-food-eating era of *Death and Mr Pickwick* there is a price to be paid for over-indulgence: gout. The condition gets mentioned on several occasions in DaMR. And once, I am ashamed to say, I took Pickwickian research too far, and suffered an attack myself. It is an experience I do not wish to repeat. The pain in the foot is excruciating, and one simply cannot walk. James Gillray captured the agony perfectly in the first cartoon I have posted.



- ▶ You will also see portrayals of gout in the works of Rowlandson, Cruikshank and Bunbury.





- ▶ In the eighteenth and nineteenth centuries, sufferers would prop their feet on gout stools (sometimes known as gout rests) which get mentioned in *Death and Mr Pickwick*, and such stools come in many designs, as you can see.













- Nowadays, the condition is easily treatable with pills and lifestyle changes...but Gillray offered an alternative treatment in another cartoon: drink more!

March 26



- ▶ Peter Stadlera now posts about cockneys. One thing I must point out, though, is that 'cockney' has changed meaning. Born within the sound of Bow Bells is a narrowing of meaning. In the time of Dickens and Seymour, cockney meant someone who was pretentious - so a cockney sportsman was someone who tried to imitate the lifestyle of the sporting upper classes. The association with London came about because it was felt such people were typically Londoners. And then the association narrowed still more to mean someone born within the sound of Bow Bells. Peter also mentions the Cockney dart-thrower Eric Bristow. I have met Eric - and he has actually kissed Elaine! When I was writing about unusual leisure activities, he presented the trophies at the World Toe-Wrestling Championship. Both Elaine and I entered, and Elaine did so well, she got to the women's final - and Eric kissed her when he handed over the runners-up trophy!



- ▶ "'Cockney' was a urban phenomenon in the 1820s and 1830s. As we all know to be a Cockney, one must be born within the sound of the bells of St Mary-le-Bow, one of the first churches to be built by Sir Christopher Wren, between 1670 and 1683, after the Great Fire of London in 1666. Dickens definitely wasn't a cockney as he was born in Portsmouth. In *The Pickwick Papers* we have our cockney hero Sam Weller. Here we see Cockneys 'contemplating on the exploits of the day.' The print was released by printmaker Charles Ansell in 1752.



- "I also liked the illustration "Where can I get a pull at something old fellow, there's devilish few birds on this road?", in *Cockney Sports*, No. 2, probably published by W. Folliot.



- "And then there is the print bringing together *The cockney's amusements & sports* published in 1817. Oh, there is also a famous modern day cockney, even called the "crafty Cockney", Eric Bristow, the darts champion."



March 26



By John Kennedy 1965

- ▶ Peter Stadlera's latest post shows Dickens with his characters. I particularly like the picture in which Mr Pickwick is standing on the inkwell.
- ▶ "Dickens and his characters, that's enough material for another post. In the first picture we see some characters from Dickens' works by John Kennedy in 1965.



- "In the second picture we see Dickens' legacy to the world, as shown in an American illustration from 1870.



- "I found the third picture depicting Dickens and his characters in *The Forsyte Saga* introducing a critical essay. There is a paragraph on *The Pickwick Papers*: "First there is Pickwick – the great, the good Pickwick. Pickwick who in spite of his small and his spectacles and about mischance is a gentleman, a gentleman every inch of him. Near him is Sam Weller, first of humorists, most gentle of satirists, a man whose fund of anecdote would have made the fortune of a rival Percy, whose readiness in the hour of danger would have brought a reputation for the stupidest of generals and most incapable of commanders-in-chief, and there too is Jingle, adventurer and liar, and poor debtor. Ah, there is seen the master hand of Dickens! Who can hate Jingle after that touching scene in White Cross Street? That scene which brings out the struggling good from the mass of bad. There too is Winkle, born only to illustrate Seymour's pencil; and Snodgrass, and the rival editors, and a score of others. The vision fades and another picture takes its place."

March 27



- Recently, Peter Stadler and David Whittaker posted about clowns. Sometimes I think that the hub of all the action in *Death and Mr Pickwick* is the scene in which Joseph Grimaldi senior turns his son into a copy of himself, called Clowny Chip. From this we get the misery of the son, J.S. Grimaldi, who realises he can never be as good a clown as the father, and J.S.'s subsequent tragic death, which inspires Dickens to write *The Striver's Tale*, and which in turn leads to Seymour's suicide. You will see in this post J.S. Grimaldi as a boy, with his father, and in later life,





- Well, the other day, for the first time , I saw this 1816 theatrical poster which captures that hub moment - for there, in the cast, are Grimaldi as the clown, and his young son as Clowny-Chip.



- ▶ I have zoomed in, and highlighted the relevant part in green, for ease of viewing.
- ▶ In the 'online museum' which is being created at the DaMP facebook page, this poster is a key exhibit.

March 28



- It is not surprising that there are *Pickwick*-themed bookmarks, and that's how this post starts off.









- ▶ However, I recently discovered a blog www.forgottenbookmarks.com run by a used and rare bookdealer, about the strange things which he has found in books over the years. By putting 'Pickwick' into the blog's search engine, some quirky items turn up.
- ▶ In copies of *The Pickwick Papers* were found: an artist's coloured sketch, 'Bird Seed'...



- ...a film negative, which, when developed, was found to show tennis players and a cat...



- ...an 1874 ten cent note...



- ...and a handwritten account of a car trip to Canada, which includes the lines: "Then there was the haunted house. I don't know what haunted it but I heard it was one of those places where even the angels feared to tread. So I made up my mind to give it a wide berth."



- While in a copy of *The Letters of Robert Browning and Elizabeth Barrett Browning* there was a tailor's advertising card, 'Pickwick on wheels'.



- And indeed, I have just discovered that the blogger, Michael Popok, has produced a book on the theme, which apparently has loads of material which doesn't appear on the blog. It sounds wonderful. Here is a review.
- "It's happened to all of us: we're reading a book, something interrupts us, and we grab the closest thing at hand to mark our spot. It could be a train ticket, a letter, an advertisement, a photograph, or a four-leaf clover. Eventually, the book finds its way into the world – a library, a flea market, another person's bookshelves, or to a used bookstore – but what becomes of these forgotten bookmarks? What stories could they tell?"
- By day, Michael Popok works in his family's used bookstore. By night, he's the voyeuristic force behind www.forgottenbookmarks.com, where he shares the weird objects he has found among the stacks at his store.
- *Forgotten Bookmarks* is a scrapbook of Popok's most interesting finds. Sure, there are actual bookmarks, but there are also pictures and ticket stubs, old recipes and notes, valentines, sweet letters, four-leaf clovers, and various weird, heart-breaking, and heart-reassuring. Together this collection of odd treasures offers a glimpse into other readers' lives that they never intended for us to see."

March 28



- ▶ Peter Stadlera has posted this great picture, by Sol Eytinge, of Dickens's characters - and Mr Pickwick of course has the most role important in that picture.
- ▶ "Here we see Sam Weller introducing Mr. Pickwick to the leading characters in Dickens's novels. The picture was drawn by S. Eytinge, Jr. (1833-1905) for *Every Saturday*, No. 15, April 9, 1870. Sol Eytinge, Jr., whose chief work was devoted to the Diamond Edition of Dickens, inaugurated by Ticknor & Fields in 1867.





Charles Dickens in 1868, painted by Eytinge.

Charles Dickens

- "When Dickens finally returned to America after the Civil War, Eytinge painted his portrait, from which he subsequently created a lithograph published by Ticknor-Fields in 1868. He was one of a select group of American literati who on 23 April 1868 accompanied Dickens to the wharf as the great author took ship for England from New York with his manager, George Dolby.



- "In May 1869, Eytinge crossed the Atlantic with James T. Fields, Annie Fields, and Mabel Lowell to visit Dickens at Gad's Hill. Fields and Eytinge set out from their hotel in Piccadilly to explore the bizarre underworld that Dickens was about to chronicle in *The Mystery of Edwin Drood* as the trio visited some of the seamiest sights of London's East End, including a dockside opium den and a police lockup.





- "On 26 March 1905, Eytinge died in retirement in Bayonne, New Jersey, and is buried in the New York Bay Cemetery in Jersey City, NJ., survived by his wife, a children's author. I have also found *The Blockville Billiard Club -- A Menace To Vignoux*, a 1888 hand colored wood engraving that was featured in *Harper's Weekly* and a 1872 picture of *Oliver Twist* and *Fagin the Jew*, also published in *Harper's Weekly*."

March 28



- ▶ Peter Stadlers has now found a link between *Anne of Green Gables* and *Pickwick*.
- ▶ "In Chapter XX of L.M. Montgomery's book *Anne of the Island* we find two direct references to *The Pickwick Papers*: 'This has been a dull, prosy day,' yawned Phil, stretching herself idly on the sofa, having previously dispossessed two exceedingly indignant cats (for Phil was frowning in disbelief at this sentence). Anne looked up from *The Pickwick Papers*. Now that spring examinations were over she was treating herself to Dickens.' And the second one is in the next paragraph: 'What are you reading?' 'Pickwick.' 'That's a book that always makes me hungry,' said Phil. 'There's so much good eating in it. The characters seem always to be revelling on ham and eggs and milk punch. I generally go on a cupboard rummage after reading *Pickwick*. The mere thought reminds me that I'm starving. Is there any tidbit in the pantry, Green Anne?'"



- ▶ "*Anne of the Island* is the third book in the *Anne of Green Gables* series, written by Lucy Maud Montgomery about Anne Shirley. *Anne of the Island* was published in 1915, seven years after the bestselling *Anne of Green Gables*.



- "In the continuing story of *Anne Shirley*, Anne attends Redmond College in Kingsport, where she is studying for her BA. Lucy Maud Montgomery, writer (b at Clifton, PEI 30 Nov 1874; d at Toronto 24 Apr 1942). Lucy Maud Montgomery was born in 1874 in this house on Prince Edward Island.



- ▶ "She is buried in Cavendish Cemetery with her husband, the Rev. Ewen Macdonald."
- ▶ (Incidentally, I have heard other people say that reading *Pickwick* makes them feel hungry.)

March 29



- ▶ In September, I posted about an artist called Alfred Thomson, who painted a series of Pickwickian pictures on the walls and staircase of the Duncannon Hotel in London. Unfortunately, these paintings were lost when the hotel was demolished in 1932.
- ▶ Well, I was delighted to discover that a 1926 issue of *The Studio Magazine* reproduced one of these paintings, showing the antics of the medical students Bob Sawyer and Ben Allen. The technique here is interesting, with Thomson partially colouring his work to highlight the important characters, and create a sense of perspective.

March 30



- ▶ Some years ago, when I was writing about unusual leisure activities, I came across the Sugar Packet Collector Club. One Belgian collector said: "To make a super collection of sugar packets is not a hobby alone. It is a special life, a way of life, and for me that is a **NEED**." And an American collector stated: "Collecting sugar packets, when one thinks about it, is akin to coming to terms with an ever-expanding universe or eternity. Both concepts make minds become temporarily unstable!" So when I look at my collection - to which I add almost every day - I quickly realise that hundreds (if not thousands) of new designs are being issued daily somewhere in the world. Never ending, always expanding, and of course impossible to catalogue.
- ▶ It was only a matter of time before I encountered Pickwick sugar packets - so, here are two I have found online, one from Connecticut, USA, and one from



caffe bar
PICKWICK

- ▶ ...Croatia. I suspect that, over the years, there have been many more, but sugar packets are ephemeral things, and lots of Pickwickian ones must have disappeared, unrecorded.
- ▶ And in the early twentieth century, there was even a Pickwick brand of sugar, but so far I haven't seen an example of the packaging. However...



- ...packaging from other Pickwick products made by the same company turns up from time to time on auction sites. I have posted examples before, and in this post are the latest two I have found, for Pickwick rolled oats, and Pickwick black pepper.



March 30

THE
HISTORY
OF THE
ADVENTURES
OF
JOSEPH ANDREWS,
AND HIS FRIEND
MR. ABRAM ADAMS
WRITTEN ON THE PLAN OF
THE HISTORY OF GILFLOP,
Author of *The Rake*
THE SECOND EDITION:
Revised and Corrected, with Additions and
Alterations by the Author.
IN TWO VOLUMES.
VOL. I.
LONDON:
Printed for J. Moxon, at the Golden
Ball, in St. Dunstons Church, in the Strand.
MDCCLXXII.

- ▶ Peter Stadlera's latest post features Fielding's novel *Joseph Andrews*, which was certainly an influence on *Pickwick*. I did indeed read *Joseph Andrews* as part of my research for *Death and Mr Pickwick*, though I have to say that I enjoyed *Pickwick* much more.
- ▶ "Recently I read that English literature boasts three comic worthies - three great creations that will live for ever: Pickwick, Falstaff and Fielding's Parson Adams from *Joseph Andrews* (1742). In today's post let's turn our attention to *Joseph Andrews*."



- ▶ "Parson Adams is an erudite but guileless man who expects the best of everyone and is frequently the victim of deceit. Undaunted, he continues in his absent-minded, kindly way, his sense of humour and his belief in the goodness of others intact. I'd say Parson Adams definitely shares Mr Pickwick's benevolence and philanthropy.



- ▶ "Joseph Andrews - in full *The History of the Adventures of Joseph Andrews and of His Friend Mr. Abraham Adams* - was written as a reaction against Samuel Richardson's novel *Pamela; or, Virtue Rewarded* (1740). Fielding portrayed Joseph Andrews as the brother of Pamela Andrews, the heroine of Richardson's novel. Described on the title page as "Written in Imitation of the Manner of Cervantes, author of *Don Quixote*," *Joseph Andrews* begins as a burlesque of *Pamela*, but the parodic intention of the novel soon becomes secondary, and it develops into a masterpiece of sustained irony and social criticism.



THE UNIVERSITY OF CHICAGO

Source: *Journal of the American Statistical Association*, 1997, 92, 1037-1046.

[illegible]



- ▶ "Joseph and the parson have a series of adventures, in all of which they manage to expose the hypocrisy and affectation of others through their own innocence and guilelessness. Parson Adams is a very good man and yet a very human man; he has his head in the clouds and although his feet are on the ground, they are usually in puddles.
- ▶ In this picture you see Thomas Thorne as Parson Adams.



- "In this last picture (It is in the British Museum), Joseph Andrews stands beside the bed of a half-naked Lady Booby who holds his hand."



George Sargent "Joseph Andrews" next to my youthful introduction to 18th century life and literature and its reflecting (sweetheart hats played in my hand). "Pucknick" adopts that spirit to a more complex time.

March 30



- ▶ Peter Stadlera has posted a couple of images of *Joe Miller's Pickwick Jest-Book*. It is a shame that the text doesn't seem to be available online. However, it is possibly a reprint of another Joe Miller jest-book, with the *Pickwick* name added to it, to boost sales.



- But Peter's post made me look into who Joe Miller was - and he was apparently a comic actor, who although amusing on stage, was not amusing at all when offstage. But stale old jokes started to be called the sayings of Joe Miller - and then collections of these were published after his death. Apparently, he is mentioned in James Joyce's *Ulysses* and in many other works. He used to hang around the Black Jack pub in London, and this has sometimes been thought to be the 'original' of the Waggie and Stump pub in *The Pickwick Papers*. (Though there are other contenders for the original.)

March 31



- ▶ Yesterday, Peter Stadler's post mentioned the novelists Fielding and Richardson. Well, here is a Phiz watercolour - perhaps never published - which turned up in an auction in 2009, showing "His Literary Majesty King Pickwick, who has dethroned all others", the others being not only Fielding and Richardson, but also another eighteenth-century novelist, Tobias Smollett.
- ▶ Note that King Pickwick's 'throne' is the Bill Stumps rock, his sceptre is an umbrella, and his orb is....(what else?)...a booze bottle!

April 1



- Today is April 1st - and there is a Dickensian book that honours April Fool's Day with that great example of Mr Pickwick's gullibility, the Bill Stumps stone. I refer to *The Dickens Yearbook*, published in 1912, which has a quote from Dickens's works for every day of the year. The book's opening picture features *Mr Pickwick*, and the sayings of Sam Weller and other Pickwickian characters are present in abundance.

April



"The future is in change. There is a need to do things in a way that I don't like, but I don't see the change. It is not a controlled world, but it is going to be." —Steve Wright

* 10 out of 100 people would give 100% to the team and report that they were the best.

1. *Journal of the American Medical Association*, 1997; 277: 1025-1026.

1990's approach to handle the customer's bags, is not only limited to that same strategy, but also, it's a technique that's frequently used if the need to be right is greater than the need to be fair.

1. **What are the major components of the cell wall?**





- ▶ The book is freely viewable on Internet Archive at:
- ▶ <https://archive.org/stream/dickensyearbook00dick/page/n0/mode/2up>

April 1



- ▶ Peter Stadlers now writes about Pierce Egan's *The Pilgrims of the Thames*, a *Pickwick*-esque work which was illustrated by Egan's son. And some of Egan Jr.'s drawings certainly do seem *Pickwickian* in spirit: the bee showing the part on the river even recalls Seymour's wrapper picture for *The Pickwick Papers*, and the runaway horse reminds us of Mr Winkle's incompetence as a rider. My friend Alex Joanes recently mentioned to me that Egan's son had written an important book on Robin Hood, and I am wondering whether Egan Jr.'s works could be a legitimate area of *DoAP* and Mr *Pickwick Studies*? I think they could be. The fact that the son illustrated a *Pickwickian*-style work like *Pilgrims of the Thames* brings him into the *DoAP* domain. And also, there must have been some influence of the father upon the son, so we might consider Egan Jr.'s works as a derivation or an offshoot of Egan Sr.'s works. So perhaps some future posts might take a look at the works of Egan Jr.



Illustration 14: Poultonhouse

► "Egan introduces a figure named Charles Turf, Esq., who praises King William IV for his keen interest in racing and explains that 'from having obtained a thorough knowledge of the people - mixing with them - participating in their habits - and hearing their opinions on the laws and government, in proper persons, the king had gained a thorough knowledge of the feelings of his people'. His companion, Frank Flourish, responds that from such knowledge in a sovereign flow better government, truer liberty and 'greater portion of happiness enjoyed by all ranks of society'. Such a view was intensely conservative: it depended on traditional notions of rank, patronage and example-setting, on the desire to preserve old customs and old values, and on a belief that the social function of the holiday atmosphere, rather than economic considerations, was the heart of horse racing. Well, with the coming of the railway not only sport but much else in English society was changed I think."



THE GREAT MARKET



THE GREAT MARKET



THE GREAT EAST



THE LATE BRUCE MURRAY,
THE GREAT EAST



THE INTERIOR OF THE CHURCH



THE INTERIOR OF THE CHURCH



THE GREAT RIVER OF BRITAIN



THE GREAT RIVER OF BRITAIN



THE HURDY-GURDY RACE.



THE HURDY-GURDY RACE.

April 1



- ▶ Peter Stadlera has posted some remarkable *Pickwickian* pictures. I think it is also an interesting thing that they were used to accompany excerpts from *The Pickwick Papers*. There would not be many books for which you would want to do that - normally it would be the whole book. In so many ways, *Pickwick* is special.
- ▶ "We've already seen many illustrations of *The Pickwick Papers*, but those I am posting here were new to me. They were done by an artist named Ray Abruzzi.









- ▶ "The pictures appear in one of 1,300 numbered copies, published in the 1960s, of a series of excerpts from *The Pickwick Papers*."

April 2



THE PICKWICK PAPERS - full movie - EN

Samuel Pickwick wants answers in this classic British farce, and there is the master side of the story. Society is that society people are the way they

www.youtube.com

- ▶ So far, I don't think I have posted a link to the animated version of *The Pickwick Papers*, so here it is:
- ▶ <https://www.youtube.com/watch?v=CZGaMQjOepg&t=3124s>
- ▶ (it lasts an hour and 11 minutes.)
- ▶ Made by the Australian company Burbank Films in 1985, I think it's really rather good. I prefer it to the 1952 live action movie of *Pickwick*, for one particular reason: it includes a couple of the interpolated tales, whereas the movie cut out all the tales. To me, that means that the animated version is true to the structure and spirit of *The Pickwick Papers*, whereas the 1952 movie wasn't.



- Of course, in order to compress a massive book like *The Pickwick Papers* into a fairly short timespan, cuts and changes have to be made - and the principal one is that Tupman is present only as a name, and his character and visual image in the animation are based upon Mr Pickwick's lawyer, Perker. But I think it works. Also, you will see Mr Pickwick on a toboggan - a new interpretation of 'Mr Pickwick slides', which I rather liked. I liked too the fact that Jingle makes original boasts, not to be found in the book - he claims he polished off four Bengal tigers with only three shots.



- And also, there is an animation in-joke which made me smile. If you look at the gravestones in the cemetery, you'll see that one is inscribed: "In loving memory of P. Pattie, who died waiting for a colour card." In the field of animation, a colour card is a solid background, the same size as the camera - and, if you go to the end-credits, you will see Paul Pattie credited as a background artist. (He didn't really die - I checked. He worked on many other animated films after *The Pickwick Papers*.)

April 3



- ▶ The other day, I came across a site called The Pickwicks <https://pickwickserial.com/> which described itself as serial fiction about the adventures of the Pickwick ladies, inspired by The Pickwick Papers. I immediately contacted the person who had set up the site, Jane Howell, and this is what she said:
- ▶ "I recently quit my own 'big, important' job at a hedge fund and was able to travel around Europe for a bit. I took myself on a little literary tour of London and had the most amazing time at the Charles Dickens Museum on Doughty street. I loved how everything Dickens wrote, even a letter to his clockmaker, had a clever wink to it. The way he personified his clock: 'It has now ceased striking altogether. Though a happy release for the clock, this is not convenient to the household. My love for Dickens was re-fit."



- ▶ "As a lifelong fan of Dickens, I had heard of *The Pickwick Papers* before but embarrassingly, I had never read them nor understood their importance until I was at the museum. I bought a copy of *The Pickwick Papers* at their little store, settled into their coffee shop (highly recommend but I'm sure you've already been) with some quiche and a Peroni and couldn't put it down. The commentary on society and the characters ring so true even today, it's unbelievable. Given the weird xenophobic virus that has seemingly taken hold of Americans (and Germans...and well, Brexit) lately, it seemed like a good time to write about friends going on adventures abroad.



- ▶ "So I'd like to say - welcome to the adventures of the Pickwick ladies! This is a tale of three women from Philadelphia, bonded together by their membership in a travel club - the Pickwicks. Join them as they chase their hats around the world seeking adventure, love and humor.
- ▶ I think Jane's serial is of historic importance. There have of course been writers who have taken The Pickwick Papers as their inspiration, but I do not ever recall seeing a female version of The Pickwick Club. The closest thing to it would be the Little Women episode which features Pickwicks, but even there the female characters take on the male identities of Mr Pickwick and the others.
- ▶ Jane also includes a pictorial accompaniment, which of course captures the original spirit of Pickwick from Seymour, but she updates it to the 21st century - so there are GIF images.
- ▶ Wonderful!

April 3



- ▶ Peter Stadlana now looks at *The Pro-Nic Papers*, which was published to raise money for the widow of John Macrone. However, I had no idea that excerpts of it were published, and the one which appears in Peter's post must be very rare. Great find, Peter!





- ▶ "Here we see *The Pic-Nic Papers* of 1841 and in colour, an excerpt, *Esther: a Spanish Tale* edited by Charles Dickens. More *Pic-Nic Papers* can be found here:
- ▶ <https://books.google.de/books?id=4w8NAAAAYAAJ&pg=PP1&dq=the+picnic+papers+dickens&hl=de&sa=X&ved=0ahUKEwiv79LCzLLTAhWjJMAKH0xxC1UQ6AEIJTAA#v=onepage&q=the%20picnic%20papers%20dickens&f=false>



- "In 1841 this three-volume anthology was published, composed of miscellaneous pieces by various authors. It was originated by Dickens to benefit the widow and children of 28-year-old publisher John Macrone, who died suddenly in 1837. Dickens had begun soliciting submissions in 1838, and he eventually contributed the introduction and one short story *The Lamplighter's Story*. Other contributors included William Harrison Ainsworth, Thomas Moore, Leitch Ritchie and Agnes Strickland. Macrone's widow eventually received 450 pounds from this charitable publication."



April 3



- ▶ This is an amazing post by Peter Stadler. Although I have seen these Pickwick pictures before, I did not realise that the artist, Fred Banbery, was also responsible for the image of Paddington Bear!
- ▶ "Here we see some illustrated limited-edition signed plates featuring characters of *The Pickwick Papers* by Fred Banbery (1913-1999). This US-artist is especially famous for the six Paddington Bear books and *Hitchcock's Hounded Houseful*. Please have a look at those fascinating pictures!"









April 4



- ▶ The long-running British soap opera *Emmerdale*, based in a fictional village in Yorkshire, is not a programme I have ever followed, though my late mother was a big fan of the show. Anyway, the other day, a postcard turned up on ebay, showing one of the characters, Alan Turner, dressed as Mr Pickwick. I was intrigued, and knowing almost nothing about the show, I contacted a fansite, *The Emmerdale Wikia*, (<http://emmerdale.wikia.com>) to see if they could tell me more.



- I was informed that Mr Pickwick appeared when the village's pub, The Woolpack, was holding a Dickensian evening. But that wasn't all. Mr Pickwick appeared in the 1993 episode in which **THE PLANE CRASH HAPPENED!!!** This is one of the most famous episodes in British soap opera history. Even I - a non-Emmerdale viewer - have heard of this episode, and I can remember the trailers. A plane crashed in the village, killing four characters - and thereby attracted the highest audience figures in the show's history. But the episode also attracted controversy, because the storyline carried uncomfortable echoes of the Lockerbie disaster, in which a plane crashed on a Scottish town. And indeed the episode was screened close to the fifth anniversary of that real-life tragedy.



December 1903-January 1904 (Plane Crash and Aftermath)

- ▶ You can see the episode here: <https://www.youtube.com/watch?v=n8Z8PuCD6LQ> The quality isn't great, but Mr Pickwick first appears just after 8 minutes in. He appears again soon after 11 minutes in. The crash itself happens at about 16.30 minutes in.
- ▶ It's often stated that soap opera had its beginnings with the serial publication of *The Pickwick Papers* - so how appropriate that Mr Pickwick should make an appearance in this monumental episode of the show.

April 4



- ▶ Both I, and Peter Stadlera, have posted about an early twentieth-century American stage production of *Pickwick* starring the actor De Wolf Hopper as Mr Pickwick. Well, I am delighted to say that Scott Mikita has just sent me this poster for the show. Many thanks, Scott!

April 4



- ▶ Yesterday, Peter Stadlera posted about the *Poddington Bear* artist, Fred Banbery, who also did *Pickwick* drawings. As a boy, Banbery was given a book about coaching as a school prize, and this book was later to influence his *Pickwick* work. Well, I too read this book, as part of my research for *Death and Mr Pickwick*...and it's the subject of Peter Stadlera's latest post.

"The principal productions of Kachanur," wrote Mr. **Pickwick**, "appear to be soldiers, sailors, Jews, chiefs, druggs, officers, and dockyard men. But I think the



FIG. 1. KACHANUR, INDIA.

- ▶ "As Stephen wrote, Fred Barber received a book called *Coaching Days and Coaching Ways* as a school prize. Stephen too read this book when he was researching *Death and Mr Pickwick*. It seems that *Coaching Days and Coaching Ways* influenced Barber's *Pickwick* drawings. *Coaching Days* even had mentions of *The Pickwick Papers*. Now some further facts: William Gufram Tristram was born in 1859 in Bombay, India, the son of William Barnington Tristram (1824-1877). He attended Winchester and Merton College, Oxford, but did not take a degree. He turned to writing as a career, producing novels such as *Julian Trevor* (1883), plays such as *The Red Lamp*, and nonfiction such as *Coaching Days and Coaching Ways* (1888). In 1880, he married Nina Mildred Brown, the daughter of Major David Phelps Brown of the 7th Hussars. He died in 1915.



- "When the first edition of this book came out in 1888, there would have been many readers in middle age, who could remember the heyday of the stage coach, which paradoxically was after the first mainline railways began to operate in the 1830s and 1840s. The Royal Mail coaches of course were soon displaced by trains, but there was a continuing role for the stage coach while lines were being built, providing services from 'end of track' to the next big town, by linking up sections of line separated by the construction of a lengthy tunnel or viaduct. Then for several years they had a role to play providing feeder services to the railways from towns which did not yet have lines of their own. Chaplin, one of the major stage coach operators, did not sell up (and there was no problem in selling the business at a good price) to invest his fortune in railways until the mid-1840s.



Amsterdam Road, Holland.

- "For many people this would have been a nostalgic book, recalling scenes of their youth. It is divided into sections dealing respectively with The Bath Road, The Exeter Road, The Portsmouth Road, The Brighton Road, The Dover Road, The York Road and The Holyhead Road. Each comprises a description of the journey, enlivened by anecdotes and characters, and illustrated by two of the best black and white artists of the day.



- "This is a delightful little book, ideal for Christmas reading in front of the fire, imagining one is at Dingley Dell, listening for the coach to pass the end of the lane, delivering its cargo of jovial companions. Please have a look at those fine illustrations of Rochester."



- ▶ "The whole book is available for free, here:
- ▶ <https://archive.org/details/coachingdaysand00tris>
- ▶ Tomorrow, we will have even more *Coaching Days*, so stay tuned."

April 5



- ▶ On Saturday, *The Times* ran a very interesting piece about the most prestigious literary prize in the English-speaking world, namely the Man-Booker Prize (formerly the Booker Prize), based on an interview with a former judge of the prize, Professor Valentine Cunningham, who is shown here. I don't think I am breaking any confidences here by saying that both the American and British publishers of *Death and Mr Pickwick* believed that it would be a strong contender to win the 2015 Man-Booker Prize. I was told this by my agents - and it was confirmed by the fact that *DeMP* was duly submitted by the publishers to the Man-Booker committee.



- ▶ However, *Death and Mr Pickwick* didn't even make the Man-Booker longlist, let alone the shortlist. DaMP was also entered for the Walter Scott Prize for Historical Fiction. In that contest, it got a bit further, and was one of thirteen books longlisted - but alas, it didn't go beyond that. Finally, DaMP was longlisted, and then shortlisted, for the Goldsboro Crown, for debut historical novels. With this prize, I really felt DaMP stood a good chance of winning, because one of the members of the Goldsboro judging committee was the person who had made the following statement in *BBC History Magazine*: "*Death and Mr Pickwick* was the most remarkable historical fiction debut of 2015....It is a brilliant achievement for a first-time novelist." But *Death and Mr Pickwick* still didn't win.



- ▶ With all that in my background, you can imagine that I was fascinated to read the following piece in *The Times*
- ▶ BOOKER JUDGE WRITES-GIT PRIZE CHUMPS
- ▶ The inside story on bungling, bullying, and why politicians make the best chairmen
- ▶ by David Sanderson, Arts Correspondent
- ▶ Judging the Booker Prize for the best novel of the year can be a stressful job. There was the time that Philip Larkin threatened to throw himself out of a window. The novelist David Lodge was bullied into keeping Martin Amis off the shortlist. The literary critic and writer John Bayley got so confused one year that the prize may have gone to the wrong person.
- ▶ One of the country's most renowned literature professors, and a two-time Booker judge, has come up with a solution: let politicians do it. "There have been good chairs – usually politicians," Valentine Cunningham said. "Good chairs know how to speak the committee and politicians know how to do that."



- ▶ Mr Cunningham told the Oxford Literary Festival that the Booker judging format – whereby one person is chosen to chair a committee of about five who whittle down more than 100 novels to one unanimous winner – was beyond the wit of many literary figures.
- ▶ He said that there had been “catastrophic” chairmen such as Bayley who in 1994 was “faffing around” right until the moment he handed the winner’s name over. Mr Cunningham said that the prize that year happened to go to James Kelman, adding: “To this day it is not absolutely clear that he was the winner.”

MARTIN AMIS LONDON FIELDS



- ▶ Or there was David Lodge, who in 1989 backed down when his fellow judges Maggie Gee and Helen McNeil "threatened to walk out" if Martin Amis's *London Fields* was put on the shortlist.
- ▶ "Lodge had never even chaired a faculty committee," Mr Cunningham said. "They are two fearsome women but a better chair would have toughed it out." Amis missed the shortlist and Kazuo Ishiguro's *The Remains of the Day* won the prize.
- ▶ Then there was the tale of Larkin, who when chairing the judging panel in 1977 was "extremely silent except to say that if Paul Scott's *Staying On* did not win he would throw himself out the window".



- ▶ Mr Cunningham, a retired professor of English literature at the University of Oxford who was on the judging panel in 1992 and 1998, said that by contrast the politicians usually ensured a semblance of sanity and stability.
- ▶ He cited Douglas Hurd, Gerald Kaufman and Michael Portillo as examples of good politicians who had ensured that the best novel won.
- ▶ Mr Cunningham also warned about the extra pressures now being put on the judges for what remains the English-speaking world's most prestigious literary prize.



Shortlisted

The Man Booker Prize 2016



- ▶ The prize organisers have been criticised for broadening the entry criteria to allow American writers to submit their works. Previously, it was restricted to British, Irish and Commonwealth writers. Mr Cunningham said that “nobody should confuse them [Booker judges] with Solomon” and predicted that American novelists would squeeze out other nationalities because judges would be too easily persuaded of their merits without understanding the “history of fiction” in the country.
- ▶ He said that British judges were “not at all savvy about American fiction, their voice . . . they are ready to be knocked out. There is all the extra variety — the East Coast writers, the West Coast, the Hispanic writers. There is a vast chameleon and that is starting to overload the judging committees,” he said, adding that there were already “plenty of prizes” in the United States.



John Knightfield-Hall @JohnHall - So yes, the prize is Paul even rolled an eye at you! Well, not one of the most unwilling and begrudging Twitter DMs that I have long given. I look forward to the next one with great anticipation.



David and Mr. Poterock @Mr.Poterock - Thank you very much John! I appreciate the DMs so much!

- ▶ Last year Paul Beatty became the first American to win the Booker, with *The Sellout*, since the criteria were broadened for the 2014 prize.
- ▶ Mr Cunningham described the choice as a "debacle", adding of the winning title: "*The Sellout* seems to have a certain resonance."



Margaret Johnson @margaretjohnson - I wish I could have been on the Booker short list! Have read many books on the shortlist over the years and I've read a couple in French and in Spanish. And the winning prize went to...

Like Reply Message · April 10, 2016



David and Mr. Poterock @Mr.Poterock - Many thanks. Prior to the Booker list being announced, there were people in the press saying the same - the winner in the longlist was a former Booker judge - and the odd one would not have been Coker! I don't get concerned by the Booker. The winning @MarkusZusak @GDP is interesting and odd. It would surely make the Booker list. But, it didn't. Oh well. Maybe my mouth will shut through the Booker list. All the best, and thank you again. David.

April 5



- ▶ This is an extraordinary and wonderful follow-up by Peter Stadlera to his post of yesterday, about the book *Coaching Days and Coaching Ways*.
- ▶ "There is even more to *Coaching Days and Coaching Ways*. As early as 1792, the Ridgway brothers produced quality earthenwares in Shelton, Staffordshire, England. Ridgway factories produced almost every conceivable kind of pottery. One of the branches produced a line called 'Coaching Days and Coaching Ways'.



- "The 'Coaching Days and Coaching Ways' series was created on an amber brown transferware pottery with black transfers. It was made in the 1890s to the 1920s. The series features illustrations chosen from ones by Hugh Thomson & Herbert Railton, that were contained in the book *Coaching Days and Coaching Ways* by W. Outram Tristram.



- "The book was first published in 1888. Each item showcases different scenes from routes along old English stagecoach roads. The coaches travelled between inns and villages and the scenes featured on the pottery highlight the travel and inns. Some of the buildings are still standing today.



- "Each piece of pottery should be marked on the base with 'Scenes from Coaching Days & Coaching Ways by Special Permission of Macmillan & Co. Ltd. Ridgway England'. Macmillan & Co. refers to the book publisher in London, England and New York, New York. They owned the copyrights to the book and the coaching illustrations. If you are looking for new tableware, well, here is some inspiration!"



April 6



- ▶ Because Mr Pickwick is a cartoon character, and a being of fiction, we don't think of him as being photographed. Of course, there have been photos of actors who have played the role of Mr Pickwick. But I mean we do not think of Mr Pickwick sitting for a portrait by an eminent photographer, such as David Bailey or Yousuf Karsh.
- ▶ But then, the other day, I came across the photograph which opens this post. It was taken by a famous Australian photographer called Dr Julian Smith (1873-1947).



- I had not heard of Smith before, but this is what the *Australian Dictionary of Biography* says of him: "Although well-known as one of the most distinguished surgeons in Melbourne, Smith was known to the artistic world as an eminent photographer. He took up the study of photography late in life, but soon became renowned for his outstanding portraits which could be readily identified, even if unsigned. Exhibiting locally and overseas he was elected an honorary fellow of the Royal Photographic Society. He developed an unorthodox but remarkably successful technique for the processing of his prints. Fellow photographer Jack Cato claimed that he had no superior in any part of the world. Shortly after his death Kodak published a portfolio of Smith's portraits, *Fifty Masterpieces of Photography*, which contained a selection of his finest prints."



- The photo of Mr Pickwick is one of those fifty masterpieces, and I have also found a few other images from the portfolio online.



- One wonders why Smith decided to photograph Mr Pickwick. Perhaps Smith thought of the scene in *The Pickwick Papers* where Mr Pickwick enters the Fleet Prison and 'sits for his portrait' - that being the prison slang of the period for having one's features memorised by turnkeys - and Smith decided that Mr Pickwick deserved a proper portrait. Or perhaps Smith was tickled by the idea of producing an anachronism - because Mr Pickwick lived in the period before the invention of photography.



- Or maybe it was because of Smith's background: he was born in Camberwell, England...where, as we know from the start of *The Pickwick Papers*, Mr Pickwick conducted research....though 'research' probably meant visiting Camberwell's pubs...



- This last picture is Dr Smith himself, taken by another distinguished photographer, Harold Cazneaux.

April 6



- ▶ Steve Szilagyi recently said that he liked the look of the *Death and Mr Pickwick* bookmark, and so I sent him one. He has now sent this lovely message back:

▶ Literary Treasures



The yellowed envelope at the top of this photo is in the hand of Arthur Conan Doyle (provenance-exhaustively verified). The envelope at the bottom is in the hand of Stephen Jarvis, author of *Death and Mr Pickwick*. Both envelopes (and bookmark) are now among my prized possessions. Some might argue that these two authors are not of the same stature. I would contend that such is not the case, and that Conan Doyle is also quite good.

April 6



- ▶ Here is Peter Stadler on a *Life in London* plagiarism, *Life in Paris*. The first thing that I noticed was the bookcover - I have seen a cover for an edition in book form of *Life in London* which is very similar, as you can see from the photo on the left. I do wonder whether many other books were published in a format like this, with a pictorial hard cover - I suspect not. It is possible that *Life in London* and *Life in Paris* were the first and only ones of the era, as I cannot recall seeing anything else that is similar. You can understand that people would really take pleasure in holding these books in their hands. David Carey, the writer of *Life in Paris*, sounds very interesting too - and the fact that he was the editor of *The Postcard Magazine* means that he would have been responsible for editing the very first appearance of *Dr Syntax*, which was originally published in that magazine.



- "In today's post let's have a look at another precursor of *The Pickwick Papers*. In 1822, to capitalize on the success of *Life in London*, journalist David Carey published *Life in Paris; Comprising the Rambles, Sprees, and Amours, of Dick Wildfire, or Corinthian Celebrity, and his Bang-up Companions, Squire Jenkins and Captain O'Shuffleton; with the Whimsical Adventures of the Halibut Family; including Sketches of a Variety of other Eccentric Characters in the French Metropolis*.



- "It was a George Cruikshank-illustrated book and originally issued in monthly parts.



- "The frontispiece is similar to that created for *Life in London*. *Life in Paris* is one of the best of the many imitations of Egan's classic. Cruikshank contributed twenty-one hand-colored aquatint plates (including the engraved title) and twenty-two wood-engraved text vignettes.



The Negroes of the West India Dock, London, 1789

- ▶ "Scottish author David Carey (1782-1824) worked for Edinburgh publisher, Archibald Constable, before moving to London and establishing himself as a journalist and poet; his first poem, *An Elegy Written on the Death of a Friend*, appeared in 1798 when he was sixteen years old. Between 1803 and his death at age forty-two, he published eighteen books, primarily collections of his poetry. From 1809-1811 he was editor of *The Poetical Magazine*.



George Cruikshank, Life in a Billiard Room, 1826

- ▶ "A year after publishing *Life in Paris* he returned to Scotland. In the following year, 1824, he died of consumption. I really like the print with the English dandies leaving French hustlers in a Pool hall, *Life in a Billiard Room* or *Dick Wildfire and Squire Jenkins out fait (awake) to the Parisian Sharpers*. I also quite liked the heroes *Enjoying a frolic in the Cafe d'Enfer*, or, *Infernal cellar* and *Morning of the Fete of St. Louis*, or, *Dick & Jenkins enjoying "life" in the Elysion fields*.



- ▶ "The book is available for free here!"
- ▶ <https://archiv.ub.uni-wuerzburg.de/compascomp/06carol/paper/mf/mode/2up>
- ▶ please have a look!"



Perseus Again Another good illustration from "Le Parisien"



April 7



- Political cartoons of the past are of course tied up with the events of their times, and are often difficult for us to understand nowadays, without specialist historical knowledge. This *Punch* cartoon from 1957 is based upon Phil's picture from *The Pickwick Papers*, and is captioned with the following lines from the novel: "Whether Mr Winkle was seized with a temporary attack of that species of insanity which originates in a sense of injury, or animated by this display of Mr Weller's valour, is uncertain...but certain it is that he made a terrific onslaught on a small boy who stood next to him." But apart from the fact that the cartoon refers to squabbles at the United Nations, the meaning is unknown to me. However, there is another *Pickwick* nugget relating to the UN which I DO know about.



- ▶ You will recall that I visited the Pickwick pub in Geneva, on my 2016 *Death and Mr Pickwick* tour of Switzerland. Well, this pub is just minutes from the UN building, and apparently has played host to many informal talks about land mines. Some insiders even call the Ottawa Mine Ban Treaty the 'Pickwick Treaty' because so many negotiations over treaty provisions have taken place in this pub.

April 8



- Judging by the amount of memorabilia produced, the second most popular character in *The Pelwick Papers* is Tony Moller. (The most popular character being of course Mr Pelwick.) So, I thought I would do some posts showing the range of Tony Moller-ware. Here is the first batch of items.























April 8



THE HOLLIES - Clown.

youtube.com

- ▶ Peter Stadler has posted about a song which would certainly have been in Mr Inbelicate's collection of clown songs! Although novelists and short story writers often have a 'killer last line', it is much more rare in songs (the Eurovision song Save All Your Kisses For Me by Brotherhood of Man would be one, and off the top of my head I can't think of any others) and this song by The Hollies has a fine example.
- ▶ "Clowns are a very important motif in *Death* and *Mr Pickwick*. The song by The Hollies *Clown* is very appropriate to illustrate their often sad roles. I've found a good video on youtube with great pictures: <https://www.youtube.com/watch?v=zY1EW5dK4o>



www.123.com

THE HOLLIES

FOR CERTAIN BECAUSE...



- ▶ "The song itself is a classic. It's from their 1964 album *For Certain Because* and the lyrics are:
- ▶ *I see a clown painting his face once more
Before the show has started
He paints a smile on his face with his
makeup now
Although he's broken hearted*
- ▶ *But the rule of the clown is simple
And the show must go on as always
People are there to laugh at him
And he mustn't let them down*
- ▶ *He's lost someone dear to him
And he's crying now although he doesn't show
it
He gives the show of his life though he's
breaking down
Although you'd never know it*
- ▶ (Continued on next slide)



- ▶ *"But there's something different about his smile
An unfamiliar frown
Yes there's something different about him now
He's pointed his smile on upside down."*
- ▶ *Absolutely fantastic song. It's the intro song of the horror flick *Stitches* which I recently watched."*

April 9



- ▶ Continuing my look at Tony Weller memorabilia, here is the second batch of items, beginning with a Tony Weller handbell. Note too the nutcrackers, the 'beer boot', the wall hook, the caddy spoon and the shoehorn.
- ▶ More tomorrow.





supraorbital





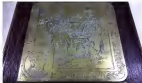




















April 9



- ▶ Yesterday, in his post about the Hollies song *Clown*, Peter Stadlera mentioned that the song is in the soundtrack of the movie *Stitches*. Peter has now posted about that movie - and it sounds like the ultimate example of the 'scary clown' motif which began with *The Pickwick Papers*. Here is the clown as the villain in a slasher movie.
- ▶ "Recently I was watching the 2012 movie *Stitches* with Ross Noble. It's about Richard "Stitches" Grindle, a rundown clown, who appears at birthday parties for children with coarse jokes and old fashioned tricks.



- ▶ "During a fatal party mishap (unlucky children don't really with him and died his latest) he falls into a long knife standing out from a dishwasher and loses his life. But he has to come back to life as he hasn't finished his performance. (there's a kind of magic clown council deciding this).





- ▶ "Six years later he's the "special guest" at a teenage party and he takes revenge on those who took his life. It's a real brutal horror slasher movie with lots of 'bad humour' in it. The clown concept here is absolutely disgusting (the clown being a kind of bum living in a little trailer next to a steep mountainside) and shocking. If you want to see a modern-time horror flic with a terrifying clown character and if you are a fan of movies like *Scream* or *Nightmare on Elm Street* you might risk a glimpse. I was quite shocked by those explicit scenes."



April 10



- ▶ Day 3 of my look at Tony Weller memorabilia. Today's post features a single image of Tony Weller, which was used across a range of Royal Doulton items from 1905 to 1938.
- ▶ More Tony Weller tomorrow.





























April 10



- ▶ Cecil Aldin, who features in Peter Stadlera's latest post, was a fantastic Pickwickian artist, as you can see...
- ▶ "Cecil Charles Windsor Aldin (born 1870 in Slough - I bet he often went to The Ostrich for a pint or two - died 1935 in London) was a prolific English illustrator and painter being famous for his animal motifs, sporting and rural scenes. He did the illustrations for a two-volume edition of *The Pickwick Papers* in 1910 we'll now have a look at, I couldn't get enough of looking at those marvellous illustrations. It's like watching a movie. All those details, look at the dogs, the little cat at the milk pot, the pictures on the wall, Mr Pickwick's facial expressions and the situations he's in (I couldn't help laughing when the notebook came out again).



CHAPTER II

The first high diving and the first sponge bathing with other divers.



THE general stream of all work, the air had just died, and began to settle a light on the morning of the darkness of the sea. The sun had just risen and the water was calm. The divers had been the water for some time, and the water was calm. The divers had been the water for some time, and the water was calm.

The water was calm. The divers had been the water for some time, and the water was calm. The divers had been the water for some time, and the water was calm. The divers had been the water for some time, and the water was calm.



"Blindly" and the "Fiddler" are introduced—and explain the water-bath again.







"What are you going to do?"







- ▶ "Sir Pelin also mentioned Aldrin's White Kitten Book he read when he was little cat. As I didn't know this book Sir Pelin came up with some funny pictures. What an amazing artist!"



April 10



Clinton comes home: Library, Pickwick Theatre among Park Ridge stops

Democratic presidential candidate Hillary Clinton's homecoming route – the public library and the Pickwick Theatre – along a world-class stretch of

CAROLINERADIO.COM

- ▶ Here is the latest Pickwickian post by Frank Boudnier-Hayes...
- ▶ "What do Pickwick and the woman who might have been president have in common? The answer is that Hillary Clinton once attended productions when young in a finely named theatre in the city where she grew up. This theatre was named in 1938 by the then mayor William Malone after the beloved Dickens character. Check out the wikipedia entry for more information. There is also an impressive restaurant located there with some Pickwick named options."
- ▶ <https://www.allmenus.com/il/park-ridge/233094-pick-wick-restaurant-cocktails/menus/>
- ▶ https://en.wikipedia.org/wiki/Pickwick_Theatre
- ▶ <http://www.dailyherald.com/article/2016/05/19/news/160518489/>

April 11



- And so we came to the fourth set of Tony Weller items. Note here the little 'trough' which is a match-holder standing on a striking surface, and also the matchbox. The last picture in today's post is Tony Weller printed on silk.
- I will conclude my look at Tony Weller-iana tomorrow.















April 11



Letters from dystopia in these
best and worst of times - Eureka
Street

Don't wonder there is a particular surge of
interest in dystopian novels: many people feel
that have never been so troubled or so
confused - although I remember my father
saying not too possible this same when the

CLARE AND THE CITY OF AU

- ▶ Frank Bouchier-Hayes has just found a piece online which mentions *Pickwick*.
- ▶ "It is is one of the joys of the internet age that one can easily find contemporary references to favourite novels in the context of newspaper or magazine articles. It is delightful to note that *Pickwick* continues to interest people 180 years after its initial publication. Witness the opening sentence of the following article published a mere week ago."
- ▶ <http://www.eurekastreet.com.au/article.aspx?aaid=50981&WQJLZVfnyvIV>

April 11



Chichester's Patricia Routledge in London today to become a dame

As the city-based star is created a dame today the reflect on her long career

CHICHESTER (14 APR)

- ▶ And here is another Pickwickian find by Frank!
- ▶ "Several years ago I was delighted to discover a 1980s TV production of *The Pickwick Papers* available online. Among the actors in this excellent series was Cline Swift who would later play the long suffering husband of Hyacinth Bucket played by Patricia Routledge in *Keeping Up Appearances*. What a delightful surprise then to discover a Pickwick connection between these two wonderful actors. Routledge was recently invested a Dame and, reminiscing about her childhood, spoke thus:
- ▶ "When I went to the girls' school, which was never officially associated with the boys' school, I played all the men's parts, and I am eternally grateful for that because the girls' parts were so pale in comparison. I was Sergeant Buzfuzz (sic) in *The Pickwick Papers*."
- ▶ <http://www.chichester.co.uk/what's-on/theatre-and-comedy/chichester-s-patricia-routledge-in-london-today-to-become-a-dame-1-7582479>

April 11



- ▶ The Bath Road runs like an artery right through both *The Pickwick Papers* and *Death and Mr Pickwick*. Peter Stadlera now posts about the author of a book which I read as part of my research for DaMP.
- ▶ "Recently, Stephen mentioned to me the book *The Bath Road: history, fashion, & frivolity on an old highway* by Charles George Harper which he read as research and which also mentions *Pickwick*.



- ▶ "I found that book on internet archive:
- ▶ <https://archive.org/stream/bathroadhistoryCGHarp/page/n9/mode/2up>
- ▶ It was published by Chapman & Hall in 1899. Charles George Harper (1863 - 1943) was an English author and illustrator. Born in London, Marylebone, Harper wrote many self-illustrated travel books, exploring the regions, roads, coastlines, literary connections, old inns etc. of Britain. In later life, he lived in Petersham.



- ▶ "Aside from the some 170 topographical works, he also wrote a few books on drawing and its techniques, including *English Pen Artists of To-day* (1892) and *A Practical Handbook of Drawing for Modern Methods of Reproduction* (1894), as well as an anti-feminist polemic, *Revolted Woman; past, present, and to come* (1894), and a satirical novel, *Hearts Do Not Break: a Tale of the Lower Slopes* (1896), attacking logrolling among the London literary set.



- "The Both Road takes us to Colnbrook, a decayed coaching town, where he describes the eerie murder-trap of The Ostrich pub (me and Stephen went there for a fine lunch in summer). The author writes that 'like the Fat Boy in *Pickwick* they wants to make yer flesh creep with this gory story.'

CVMP

This small fictional Beckhampston and Bath are in reading class levels as the latter period. As far as physical geography goes, however, the land is a great deal higher and much more hilly than the "upper ground" between London and Dorcham, and it is not to be wondered at that accidents could more easily happen here. Thus, there was the case of an accident to a coach driven by a gay young blade, one Jack Revell, in an accident in which he and an elderly lady passenger lost a ladder by each. Both accidents were put into a most oddish with stories, and taken to the nearest innkeeper. On the road into Bathwick the coachman began the volume of the way and the pace of his aged back by saying to the old lady "I have often heard a young woman and I don't see why I shouldn't love to sit out in and be seated the same to the world."

Beckhampston was, however, again the 'Maggie and Harriet' in the play, mentioned by Dickens in the *Bagman's Story* in the *Pickwick Papers*. It

- ▶ "Then he mentions the Beckhampston inn of *The Bagman's Story* in *The Pickwick Papers*, the hamlet of Cross Keys, Corsham and he says that '... Dickens visited Bath. From what he saw there he drew his portraits of place and persons in *The Pickwick Papers*.' Harper also wrote the book *Haunted houses: tales of the supernatural: with some account of hereditary curses and family legends...*"

CHAPTER

THE HISTORY OF THE CITY OF
 (From the **History** of the City of)



CHAPTER

London situated at a distance of the sea, and the
 of London. The city is situated on the River
 Thames. The river, which is the most
 of the city, is the most important
 of the city, and the most important



THE CHURCH OF ST. MARTIN, LONDON.

THE CHURCH OF ST. MARTIN, LONDON.



April 11



- ▶ Peter Stadler has just posted about a Pickwickian artist I have never heard of. But then, as Scripty says towards the end of *Death and Mr Pickwick*, *The Pickwick Papers* is probably the most illustrated book in the history of English literature, so there are probably many more Pickwickian artists to be discovered!
- ▶ "Today let's have a look at the Pickwick illustrations of a British freelance graphic designer and illustrator specialising in book design, playwright and novelist James William Broom-Lynne (1916, London-1985, Suffolk), who is shown on the left. He did those illustrations in 1948 for the publisher MacDonald. I've found two other fine book illustrations by him that might be a bit macabre..."





April 12



- And so we come to my fifth and final set of Tony Weller items...

























April 13



- As a follow up to my series of Tony Weller posts, here is a set of little Polakowicz bronze figures, one of which is Tony Weller. I have posted a couple of these figures before, but when I saw the "shorts line" photo I thought it should be a post in its own right so here are Sam Weller, the Fat Boy, Tony Weller, Mrs. Randall, Parker, and Air Polakowicz. I think the figures are tobacco pipe tampers.







- And still on the subject of pipe-smoking, here is a *Pickwick*-themed pipe produced by the Pickwick Bicycle Club. Note the statement on the pipe-box!

April 13



- ▶ Peter Stadlera now posts about the Pickwickian artist John Archibald Austen. I have seen some of Austen's work before, but most of these pics are new to me. The *Hamlet* ones are fantastic! And Jingle is very impressive too. I increasingly feel that *Death and Mr Pickwick* is just a starting-point, and that from there we can go into wonderful new territories. Sometimes I think there should be a 'Journal of *Death and Mr Pickwick* Studies' which would allow us to look at all these spin-offs in great depth.



- ▶ "John Archibald Austen (1886-1948) was an English book illustrator. His early works, including a fine *Hamlet*, were Beardsleyesque in style, but after 1925 he was influenced by the Art Deco movement. Books which he illustrated in this manner include *Daphnis and Chloe* and *As You Like It*. Austen used several techniques in his illustrations, including wood-engraving and scraperboard, and changed styles to suit the text he was illustrating. He was also involved in producing adverts, several posters & numerous dustwrapper designs. Austen also illustrated *The Pickwick Papers*. I've found a few pictures and an impressive Mr Jingle. Enjoy!"







April 14



- ▶ Here's a Pickwickian mystery which may never be solved.
- ▶ When I was a teenager, there was a band in the charts called Lindisfarne, best known for their hits *Meet Me on the Corner* and *Lady Eleanor*. One of their albums was called *Dingy Dell* - and the question is: did the band take the name from Pickwick's *Dingley Dell* (with its slightly different spelling, *Dinglley*), or is it pure coincidence? The driving force behind Lindisfarne was singer-songwriter Alan Hull - and the problem is, Hull died in 1995, so we obviously can't ask him. However, Hull was known to be widely-read, and *Lady Eleanor* was even inspired by Edgar Allan Poe's *The Fall of the House of Usher*, so it is certainly possible that he would be inspired by *The Pickwick Papers*. On the other hand, the lyrics to the album's title-track are not at all suggestive of Pickwick.



- ▶ Anyway, the band is still performing, albeit with only one original member left, Rod Clements, and so I contacted him, and this is what he said:
- ▶ "Unfortunately I can't confirm that the Dingley Dell in *Pickwick Papers* was Alan's inspiration, and although he did indeed read widely (you're right about Poe and *Lady Eleanor*), I don't recall him reading or talking about Dickens. I think Alan's Dingley Dell was a generic name for a secret or magical place and I have no idea where he got it from (and we can't rule out a Dickensian inspiration). Sorry I can't be more help."



Leadbelly - Dingley Dell US Radio
Promo (1934)

Leadbelly - Dingley Dell US Radio Promo (1934)

www.vox.com

- ▶ Well, one could regard Dingley Dell as having secret and magical aspects, because it was here that the tale of Gabriel Grub was told, involving goblins and underground chambers, but beyond that we cannot really go any further in linking album and book.
- ▶ Anyway, I have to say that, in my view, Dingley Dell doesn't represent the band's best work. But here is a link to a US radio promo for the album: <https://www.youtube.com/watch?v=WmcmG4AKZP1> And to finish, here is a live performance of Lady Eleanor: <https://www.youtube.com/watch?v=1cMRAuJLA-wtch> which I think is a fine song.

April 14



- ▶ The great Peter Stadlera now takes a look at the work of the illustrator Gordon Ross. I have seen Ross's Pickwickian pictures before, but I didn't know anything else about him. I have to say his picture of Lilith is pretty sexy...and I had to smile at the title 'Ladies in Hades'!
- ▶ "Gordon Ross (1873-1948), the illustrator for the *Herbage Pickwick* (1938), was a fairly busy artist for the George Macy Company. Among his other Dickens works were *A Christmas Carol* (1934) and *Great Expectations* (1937). Obviously he was well suited to the characters of Mr. Dickens! Mr. Pickwick and Mr. Snodgrass adorn the spine of this edition.



- "Ross did eight paintings in this book, alongside drawings to introduce each chapter.







- "Well, there is much more about this artist: he also did "Over the Brook and into the Brambles", a pair reminding me strongly on Jorrock's.



- "I also liked his comic illustrations for this satiric novel by Frederic Arnold Kummer about the 'wicked women of history' including Lillith, Salome and Delilah from the Old Testament; Cleopatra, Sappho, Helen of Troy from ancient history; and Lucretia Borgia from the Renaissance. The novel is subtitled 'A Story of Hell's Smart Set.'



- "Ross was born in Scotland in 1872. As a teenager he sailed to San Francisco where he studied painting and drawing at the Mark Hopkins Art Institute. He worked in the art department of the *San Francisco Chronicle* until 1904. Sometime in the late 1900s he moved to New York where he focused on book illustration. He died in New York City, the day after Christmas, in 1946."



April 15



- ▶ A few months ago, I posted a link to an article which compared the characters of *The Pickwick Papers* to Marvel superheroes - in particular, the article suggested that the exaggerated traits which appear in Dickensian works are really rather similar to super-powers. The article then said: "Dickens could build a whole character around someone being fat. Come to think of it, Marvel did too with the Blob."
- ▶ The Blob I read about this mutant supervillain when I was a kid. He first appeared in *Uncanny X-Men #13*, published in 1964. (Though I read the story a few years after this, in a British reprint called *Fantastic*.)



- It is possible, indeed, that the Blob was the first fictional portrayal of fatness I ever encountered, years before I read *The Pickwick Papers*. Looking at the pages of this comic book now, it is interesting that the Blob emerges from the world of freakshows and carnivals - and the patter of the sideshow barker is similar to that used in *Death and Mr Pickwick*, in the Bartholomew Fair section.





- ▶ Although it would be pushing things too far to see the Blob as the direct descendant of Pickwick's Fat Boy, you could certainly imagine an academic article which explores the history of sinister and unsettling images of fat people, featuring both the Blob and the Fat Boy along the way. You might even say that when the Fat Boy declared "I want to make your flesh creep" he set fatness on a path which one day would lead to the Blob.
- ▶ And to conclude: here is a fine, short video about the Blob:
- ▶ <https://www.youtube.com/watch?v=JHtHGvDkx0E>
- ▶ which explores the character's debut in 1954, and his subsequent appearances in comics, animation, and movies.



Steve Seelig's *Admiral Dunsford* (Hammell) created a radio series called "The Fat Man" in the late 1940s. The titular detective was tough, fat, but slender. What is culturally interesting is that he is described as weighing 237 pounds -- a weight that would hardly stand out in the US today.

Adipose and our "brawler" are combined in the character played by Rodney Dangerfield in the 1940s movie made from Dunsford Hammell's novel "Mystery Paper."

Like Reply Message April 11, 2011 4:16am



Keith and Mr Pickwick H. Gave: Many thanks for that. There certainly would be mileage in an article on Holmes and me, and the Holmes Pickles I am sure would be delicious (and strangely enough that movie features the Pickwick Hotel I think). I have a vague recollection too that there is a Conan Doyle story that has a kind of evil Mr Pickwick. I will have to rumm around for that. I think a manuscript of the story was put up for sale a few years ago. All the best Stephen



Michael Segal is I just read a little about this radio show which I had never heard of. It seems there may be another Dunsford connection because in the film based on the radio show, one of the suspects was an ex-con clown (played by the clown Kenneth Kelly). The film (as well as some radio episodes) is online.

<http://isbubster.com/watch?v=9waw00003Pw>



Bob Hudson - "The Fat Man" 1951

The Hollywood Reporter
YOUTUBE.COM

April 15



- Peter Stadlera now writes about *The Epping Hunt*, one of the prime examples of illustrated cockney sporting literature, prior to the appearance of *The Pickwick Papers*. However, it is a poem - *The Pickwick Papers* was a step beyond *The Epping Hunt* because it combined pictures with cockney sporting prose. Funnily enough, my parents sometimes spoke about Epping Forest when I was a kid. It straddles London and Essex, and so was rather like their own movement in life, from the capital out to Essex.



► Thomas Hood's poem *The Epping Hunt* (1839) is about the misadventures of a city grocer named John Huggins on a stag hunt. In his poem Hood makes no attempt to deny the charges brought against the Hunt - it had long since lost its reputation by the turn of the nineteenth century. By that time, it was a regular victim of satire, described as a farce, worthy of scorn and derision. Whilst a lot of what was written about the Easter Monday Common Hunt was true, it should be noted that a sizeable element of snobbery motivated these attacks. It became de rigueur to pigeon-hole hard-working Londoners enjoying a day out as uncouth 'cockney clowns' unaware of their own ineptness and stupidity. This could be linked with a wider censorship of popular sports such as football and boxing, which were prevented from developing alongside acceptable aristocratic pastimes like horseracing and cricket.



- ▶ "Organisations such as the Society for the Suppression of Vice openly advocated banning of working-class sports on Sundays, which was the only day available to most working-class people. Hence mass-participation events naturally suffered on the altar of religious zeal. Because of this the rules of football were not formally written down until the 1860s, a half century after cricket and horseracing.
- ▶ Like generations of critics before him, Hood lays bare the indelicateness of town-dwellers coming into the countryside in pursuit of the stag. But Hood has changed the emphasis from hostility to whimsy, and his descriptions are not only gentle but also affectionate.



- ▶ "With the help of 6 sketches from Cruikshank, *The Epping Hunt* was a national sensation, cementing Hood's reputation as a comic poet, and repositioning the Epping Hunt as a tradition to be cherished. Hood's style of writing represented a movement away from the savageness of Georgian satirical caricature, whereupon kinder representations of life such as nostalgia began to enter the nation's conscience. So, thanks to Hood, the Epping Hunt achieved a decent eulogy for future generations. But how did Thomas Hood come to write about Epping Forest?



- ▶ "We can only surmise that he was a visitor in the late 1820s following his marriage to Jane Reynolds. The newlyweds lived in Islington between 1826 and 1832, so it would not have been difficult for Hood to have made the annual pilgrimage to Buckhurst Hill to see what the fuss was about. Epping's Hunt must be remembered as one of the earliest and enduring events available to the people on perhaps their most important public holiday. Therefore the festive spirit generated by celebrating the Epping Hunt can be seen to have moved on to other leisure activities, such as cycling and day-trips to Epping Forest, which became increasingly popular as the Victorian age of steam took hold.



- ▶ "Hood's poem played an important role for the development of *The Pickwick Papers* and the adventures of the *Pickwickians*, I'm sure."



April 16



- ▶ Phyllis: Acornth has been reading *The Bloomsbury Book of Delinquent Whodunnets*, which features crime stories inspired by Dickens's novels, and this is what she says about the book's Dickensian content: "As the book is chronologically arranged, I have already reached the Pickwick story. In it, Mr Tupman falls for the sister of a pig landlord who then disappears. He asks Mr Pickwick to help solve the mystery. They interview a few people and attend the festivities around the three-legged chair set on the hillside outside the village of Great Castlemore. The sister then turns up with her new husband who is also the local squire. The cat turns out to be a hog-suit. Pickwick agrees to write a paper about it as if it were real to help the local squire on making money out of it. It reads very much like a missing chapter out of *The Pickwick Papers*. Each story of the volume is introduced by the editor who refers to Dickens having to write about Seymour's sporting illustrations, to begin with and then having a paper read after Seymour's suicide. All in all an interesting albeit story for anyone interested in Pickwick." Many thanks for telling us about that, Phyllis.
- ▶ Regarding the book's comments about Seymour: one of the things which I have noticed is that sometimes people describe (paraphrase) Dickens says about Pickwick's origins and so, loosely, they end up supporting the DiAMP view, broadly speaking, though they haven't said why.

April 16



- There have been posts on this page before about the American actor De Wolf Hopper, who put on a fat suit and played Mr Pickwick. Well, Scott Mikita has made the extraordinary discovery that Hopper played the very thin Dr Syntax too! Great find, Scott!

April 16

WINKLE'S JOURNAL.*

OMITTED IN THE PICKWICK PAPERS.

"My dear Bos,

"Having glanced from my private journal a few anecdotes of my former life, I have

* We insert these papers as they have been transmitted to us. Our readers will decide how far *Mr. Winkle's Journal* is adapted to add to the amusement so extensively afforded by the publication of the *Pickwick Papers*.—Ed.

- ▶ Peter Stadlera has now posted about a Pickwickian spin-off, *Winkle's Journal*.
- ▶ "In the *Metropolitan Magazine* of 1838 we find *Winkle's Journal* that was omitted in *The Pickwick Papers*, in two chapters. Below is the link: pp. 216-226."
- ▶ <https://books.google.de/books?id=pyUAAAYAAJ&pg=RA1-PA225&lpg=RA1-PA225&dq=1838+winkle%27s+journal&source=bl&ots=c3jFTwchaoJ&sig=9fKm8MAJW8tdPBABmoD1kICuETtDk&hl=de&as=X&ved=0aHUXEwintq8&id=RAhVdLZcKHtZ9CYnQ6AEIHjAA&v=onepage&q=1838%20winkle%20journal&f=false>

April 17

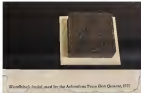


- ▶ Jane Howell has just sent me a message about 'Pebble Pearly'. Here is what she says.
- ▶ "I went on a Pebble expedition to the Free Library of Philadelphia and found some true gems I thought I'd share with you.
- ▶ One of the standouts of the Rare Book Department of The Free Library of Philadelphia is the library of William R. Elkins. Elkins was an avid book collector, a Philadelphian, and a trustee of the library. His collection came to the library in 1947 and includes a complete record of Dickens' literary and public career. The chief jewel of the collection is the presentation copy of the first fourteen installments of *The Pickwick Papers* which includes an inscription to his sister-in-law, Mary Hogarth. Hogarth, as you know, later died unexpectedly and saddened Dickens so much that he ceased the publication of *The Pickwick Papers* for over two months - a rare pause for the assiduous Dickens.



- "The library also included one of Dickens' desks which has the letters 'C' and 'D' carved into it - likely by his devilish, playful son.





- ▶ "The last thing that may be of interest to fellow Pickwickians was the woodblock initial used by the Ashendene Press for *Don Quixote* in 1927."
- ▶ Many thanks, Janel

April 17



Opinion | Why You Should Read Books You Hate

Believe it or not, reading a book you hate can be a good thing

NYTIMES.COM | BY PAMELA PAUL

- ▶ Gregg Long has just sent me this link:
<https://www.nytimes.com/2017/04/15/opinion/sunday/the-joy-of-hate-reading.html?smprod=nytcore-iphone&smid=nytcore-iphone-share>
- ▶ And Gregg says: "Good article, but the writer snarks *Pickwick*. Bad form." I agree - I think some people dislike *Pickwick* because they expect it to resemble the rest of Dickens's output, and of course it is different.

April 17



- ▶ Peter Stadlera has posted a Seymour print, and I don't think I have seen this particular work before, so it's a great find. The idea of showing these two perspectives on an event, though, one happy and one sad, reminds me of another picture by Seymour, *Night and Morning*, which shows someone enjoying a night of drinking, and then paying for it with a hangover the next day.
- ▶ "The different feelings associated with a lawsuit gained and a lawsuit lost are portrayed in a masterly way by Seymour in this print published in 1832 by E. King. Look at the children in the first picture or the facial expressions in the picture below. I felt very lucky when I found this print."

April 18



- ▶ In the heyday of The Polaris Papers, the name Polaris could turn up anywhere, anytime, and was used to promote all manner of products. Here are four old postcards. Each has a Polaris in it. Can you spot them all?







- Did you spot them? They are, respectively, signs for Pelowski Ales, Pelowski Stages (the coaching company), Pelowski Hotel and, hardest of all to spot, Pelowski Books. (I have zoomed in on the Pelowski Books sign and circled the others in green.)







- Here is a coaster for Pickwick Ale and...



April 18



- ▶ Peter Stadlera has posted another Robert Seymour print, *Mutum in Parvo* (that is, a great deal in a small space.) This print alone is a refutation of the common Dickensian comment that Seymour was a 'sporting artist'. I particularly like the image at the top of the devil in a glass, poised before a mouth.
- ▶ "Seymour's amazing *Mutum in Parvo* print has it all: the three happy fellows after the pub crawl; a proud cook; the best depictions of honour and war I've ever seen; a writer (fortunately not Stephen) with the question 'What shall I write?'; and 'An Unwelcome Visit'. So many great scenes. Absolutely excellent!"

April 19



- ▶ I recently bought a Russian edition of *The Pickwick Papers* which is almost certainly the most profusely illustrated single-volume edition of *Pickwick* ever published: it contains a whopping 2000 illustrations. This includes the pictures of the original trio of *Pickwick* artists, Seymour, Buss and Phiz, and works by later artists such as Cecil Aldin, and also a number of pictures I have never seen before. In addition, if one cannot read the Russian text (and I cannot) it forces the mind into an even closer association with the visual element of *Pickwick*. Admittedly not all of the book's pictures are of the same standard, but overall this book is a visual feast.



- I thought that this uber-illustrated *Pickwick Papers* could be a curtain-raiser to tomorrow's post - about the man who started *Pickwick* on its illustrated path, namely Robert Seymour. Because tomorrow is the anniversary of his suicide. (After posting about Seymour, I shall post some more pics from this Russian *Pickwick*.)

















April 19



- This is an amazing post by Peter Stadiera, which shows Seymour's illustration of a catastrophe - the collapse of a London theatre. Seymour's before-and-after depiction is like a more extreme version of his *Night and Morning* print, which I mentioned the other day. And then, there is the extraordinary link to the theatre's fate provided by the bollards which memorialise the event, and which we can visit today. Many thanks for this very fine post, Peter.



- "The Royal Brunswick Theatre is one of the smallest and most easily overlooked of Metropolitan fragments. The area between Aldgate and Wellclose Square had been a little East London Theatreland since Odell opened his Goodman's Fields Theatre in 1729 and John Palmer the Royalty in 1787. The Brunswick, built on the same site as the Royalty in 1827-28, was of an unusual neo-classic design by a somewhat eccentric architect, Stedman Whitwell. Three weeks after completion the theatre fell down during a rehearsal. Religious fanatic opponents of the stage moralised over the ruins while the bodies of the victims were still warm. I have posted Robert Seymour's print of 1828 *The awful and tremendous fall of the Brunswick Theatre*. It was published by John Fairburn.



- "The cause of the disaster seems to have been overloading by the iron roof (intended to be fire proof) before the walls were properly set. A row of cast iron bollards, each bearing the monogram 'RBT' remains on the pavement edge in Ensign Street (near Wilton's Music Hall) to define the precise position of the theatre front. Their simple survival, which could never have occurred on a busier highway or alongside a commercially valuable central London site, is quite remarkable."

April 19



- ▶ Bertie, the official *Death and Mr Pickwick* dog, meets his doppelganger! (And to clear up the confusion, Chris Nevard, Bertie's owner, says : "Bertie is to MY right btw. He's just had his springtime strip, so hair nice and short."

April 20



- ▶ Today is the 181st anniversary of Robert Seymour's suicide. And if you visit the website of the Mary Evans Picture Library
- ▶ <http://www.prints-online.com/robert-seymour-artist/print/4320348.html?prodid=80438>
- ▶ you will see that they offer a range of Seymour-themed items, which help to keep his memory alive. So, for instance, you will find Seymour jigsaws of various levels of complexity (available in 300-, 400- and 1000-piece versions), glass coasters, place mats and even a Seymour cushion!





- ▶ The cushion has an odd resonance with *Death and Mr Pickwick* - because it evokes memories of Seymour's father working in the feather-loft at Seddon's furniture factory, where he stuffed cushions, bolsters and pillows...and this connects to events much, much later in the novel, when Seymour's son, as an old man, imagines himself sinking into soft pillows.
- ▶ I admit I WAS tempted to buy the 1000-piece Seymour jigsaw...until I heard about Peter and Edda Stadlers undertaking the 1000-piece Dickens-themed puzzle over Christmas and New Year. The task of completing such a puzzle is back-breaking! However, if there is a DaMP fan out there who is brave enough to take on the 1000-piece Seymour puzzle do let me know!

April 20



- ▶ Peter Stadlera now posts about Fleet Market. As I look at the map, I think of poor Thomas Clarke in the Fleet Prison, hearing the story of Chunee, realising that he will die in prison, like the elephant.
- ▶ "In *Death and Mr Pickwick* we read about Fleet Market. The Fleet Market was erected in 1736 on the newly culverted River Fleet. The market was located approximately where the modern Farringdon Street stands today, to the west of the Smithfield livestock market.



- "Work began in 1734 to arch over the River Fleet, as it had become an open sewer; and to remove the considerable expense of clearing the river of rubbish and filth.



- ▶ "The course of the river was covered between Holborn Bridge and Fleet Bridge (now Ludgate Circus, as shown in this black and white photo). The market, consisting of two rows of open one-storey shops linked by a covered walkway, opened on 30 September 1737. The market replaced the Old Stocks Market that itself had been cleared for the construction of the Mansion House. To the north of the market, vegetables were sold in an open air market.



- "The centre was marked by a clock tower; and the south was adjacent to the Fleet Prison. By 1829, the market was dilapidated and considered an obstacle to the increasing volume of traffic, and was cleared for the construction of Farringdon Road. Farringdon Market was constructed to replace it, but was never successful.



- "I've also found an interesting advertisement of a coffin maker..."

April 21



- In the highly-illustrated Russian edition of *Pickwick* (see my post of two days ago) I was particularly pleased to see this picture. I have wanted to post it for ages, but there doesn't seem to be a copy available online. It is a portrait of Moses Pickwick, the Bath coaching proprietor, who of course plays an important role in *Death and Mr Pickwick*. When I first saw this portrait, during the days when I was doing the research for *Death and Mr Pickwick*, the description underneath noted that Moses wore a wig, and I worked this detail into quite a few sections of DaMP.



- ▶ For instance, when Moses sees an illustration of the bald Samuel Pickwick, it seems like a mocking commentary on Moses' own baldness; as an old man, Moses still wears the wig, "sitting in defiance of time upon the old head"; and Moses even makes his own horses wear hairpieces - false tails - to improve their appearance. In his last days, the wig shows up again - but as though indicating that his life is drawing to a close, the wig is removed: "He went nowhere now. No more did he cover his bald head - one day, he had hobbled over to the sideboard, aided by his blackthorn cane, placed the wig upon a broken unused lamp, patted it, and had never touched it on any subsequent occasion. It seemed to martyr that Moses' voice squeaked even more with the wig off."

- ▶ More from the Russian Pickwick tomorrow.

April 22



- ▶ Continuing my look at the illustrated Russian edition of *Pickwick*...
- ▶ One section which especially caught my eye was a set of illustrations that provided an entire 'storyboard' for one of *Pickwick's* interpolated tales, *The Tale of the Bagman's Uncle*. I have never seen *The Pickwick Papers* illustrated in such a way. The artist was Harry Ehoit (1882-1959), whom I have not heard of before, but he sounds a fascinating character. A little googling revealed that he was a Frenchman, born Charles Edmond Hermet, but from an early age he tried to pass as an Englishman, and so adopted an English name. He also suffered from depression in later life. I'd like to know more about him...











William Patépez H. Im the President of Harry Eliott Club. You can look the internet site: [www.harry-elliott.club](#)— page Facebook: [Harry Eliott](#) - and Instagram: [harryelliottclub](#)



Harry eliot club

Harry la première jeune mariable avec son époux
Barthélemy Héliot (originaire de Port-au-Prince) (27000)

[HARRY ELLIOT CLUB](#)

April 22



- ▶ Peter Stadlera has discovered that a visual pun used by Seymour was also used by a later artist...
- ▶ "In *Death and Mr Pickwick* we read about the drawing *A Pair of Slippers*. I've found another one done by Edward Hopper in 1899."



J. G. Smith del.

From a drawing by J. G. Smith



David Goldsmith Love that I never seen it. Thank
you!

I don't know if you have seen this one, on the
same theme. It's from the 1858 "Comic Almanac" and shows me staring
at the "Serpentine".

April 22



- ▶ In May, the movie *Alien Covenant* will be released. The *Alien* franchise of course gets mentioned in *Death and Mr Pickwick* - and I wondered whether there is a *Death and Mr Pickwick* fan who would be interested in doing some guest posts on the franchise, culminating in a review of the new movie? If so, do get in touch.

April 23



- ▶ The Russian illustrated edition of Polesni which I have been discussing over the last few days also has architectural and topographical pictures – so, for instance, here are two views of Rochester.





- But the location picture which really interests me is the third one I have posted, showing the White Hart in Southwark from an unusual angle. It is the only Pickwickian picture I have come across which suggests that a camera zoom will be coming. Because if you look through the archway, at the part I have circled in green, you can see from the poses of the tiny figures that they actually represent Mr Pickwick, Sam Weller, Winkle and Parker as they appear in Phil's famous illustration.

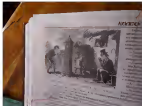




- However, the Russian book also includes Fitz's lesser-known Pickwick pictures, which he did for the 1870 Household Edition of the novel. We can see here how Fitz re-works that classic scene, and others, when he was a much older man, though by that time he was in poor health, and his powers were somewhat in decline.









April 24



- ▶ Over the past few days, I have been posting about the lavishly illustrated Russian edition of *Pickwick*. A great thing about this book is that it invites comparisons between different *Pickwick* artists, of different eras. There are many fine artists who have drawn *Pickwick* since 1836, and the Russian book does not come close to covering them all, but nonetheless by using the Russian *Pickwick* one can at least start to form a judgment as to who might claim the title 'Greatest *Pickwick* Artist of All'.
- ▶ My initial feeling, after looking through the book's pictures, was that Cecil Aldin would be a strong contender for that title. (Peter Stadlers featured him in a recent post.)



- There is a vibrant, true-to-life quality in Aldin's work which is extraordinary. You feel present with Mr Pickwick and the Wellers in that pub. You can almost hear Winkle running down the street. You are there watching Sam, as he puts his arms around the girl. And then an idea struck me: did Aldin work from photographs? Is that why his pictures seem so alive?



- Some googling revealed that in 1895, Aldin was sued by Gambier Bolton, a pioneer of animal photography, who alleged that in a drawing for *The Sketch*, Aldin had infringed the copyright on a photograph of a tiger. Although Aldin had seen the tiger in London Zoo, and even drawn its portrait, there is no doubt that the idea for the picture was taken from the photograph. Judgment went against Aldin, and he was ordered to pay £50.



- I have been unable to identify the specific pictures at issue in the case, but I have found a Gambler Bolton photo of a tiger which may, or may not, have been the one involved.



- It would take further research to find out whether Aldin continued using photographs as models - and indeed, the evidence may not survive. But I am suspicious that he did, and as a result I would feel slightly awkward in giving him the title 'Greatest *Pickwick* Artist', though I wouldn't rule him out as a contender. It's not wrong, as such, for Aldin to use photographs - but the court case suggests he was prepared to cover it up, and this is similar to what Dickens did, regarding Seymour, and leaves a bad taste in the mouth.



- I think, in any case, it is too soon to make a judgment - although I have seen loads of *Pickwick* pictures, I see new ones all the time, and we really need a database of *Pickwick* artists before the title could be awarded. The database might even include artists who work in other media - *Pickwick* sculptors, and ceramicists, could be considered, too.



- And Robert Seymour himself would be a contender for the title. It has to be said that he was there first, and created the single most famous image of Mr Pickwick, *Mr Pickwick Addresses the Club* - indeed, as we know, for many years it was the most famous book illustration in the world, the 'Mona Lisa of book illustrations'. Those are achievements no other artist can match.

April 24



- In *Death and Mr Pickwick*, I speak of Canonbury Tower being the residence of 'miscellaneous seekers of renown', Peter Stadlera now focuses on one of the Tower's former residents.



- ▶ Chambers was born in Kendal, Westmorland, England. Little is known of his early life, other than that he was apprenticed to a globe maker, John Senex, in London from 1714 to 1721. It was here that he developed the plan of the Cyclopaedia, or an Universal Dictionary of Arts and Sciences. After beginning the Cyclopaedia, he left Senex's service and devoted himself entirely to the encyclopedia project. He also took lodging in Gray's Inn.



GRAY'S INN, LONDON 1850



- Chambers died in Canterbury Town and was buried in the cloisters of Westgate Abbey. There you'll find the following inscription, written by himself, on the North side of the cloisters of the Abbey... (This is the English version)

- Heard of by many,
Known to few,
Who being neither very celebrated nor
yet obscure,
Neither very learned nor yet ignorant,
Passed a life devoted to Study,
And passed it as a man
who was not inattentive
To any of the offices of humanity:
Having ended his days and his labours
together,
He's wished to repose,
CHRISTIAN CHAMBERS, F. R. S.

- He died on the 10th of May,
M DCC XL



- ▶ "You'll find the Cyclopaedia for free on archive.org."
- ▶ <https://archive.org/stream/Cyclopaediachambers-Volume1/cyclo1#page/n0/mode/2up>

April 24



- ▶ Peter Stadlers now posts about someone whose antiquarian and observational interests seem rather similar to Mr Pickwick's, suggesting that either he was an influence on *The Pickwick Papers*, or that he was at least part of the zeitgeist leading towards *Pickwick*. This gentleman also knew Rowlandson, so that connects to *Death and Mr Pickwick* in any case.
- ▶ "In tonight's post we will have a look at a fantastic artist of 'street life' I recently came across, John Thomas Smith. John Thomas Smith (1755-1833), born in a Hackney carriage in London (23 June 1766), was a painter, assistant sculptor, draughtsman, engraver, antiquarian, and curator. As an antiquarian, his primary interest, Smith had several notable publications, among them, *Antiquities of London and its Environs* and *Antiquities of Westminster*. Given these antiquarian interests, he had the nickname of 'Antiquary Smith'."



- ▶ "As a curator, Smith held the position of Keeper of Prints at the British Museum for 17 years (from September 1816 until his death in 1833, 22 University Street, off Tottenham Court Road). A friend of Thomas Rowlandson, Smith also drew and engraved the 'curious characters' that he encountered in the streets of London. During his rambles through the London streets, Smith drew and interviewed numerous vendors or hawkers of goods and services (street owners). He also, quite interestingly, drew and interviewed numerous beggars (mendicants, vagabonds). Of the two, Smith is probably more known for his focus on London beggars.



- "In 1817 Sherwin and Freutel published a book of Smith's etchings entitled *Vagabondiana, Or Anecdotes of Mendicant Wanderers through the Streets of London with Portraits of the Most Remarkable Drawn From Life*. Smith rambled the streets of London and took it upon himself to draw and etch the likeness of many to cross his path(s).



CHARLES DICKENS'S FIRST PICTURE
OF THE MAN IN THE TOP HAT
FROM "THE PICKWICK PAPERS"



- "He also, to his great credit, endeavored to 'draw' some of the biography, habit, and history of street individuals and trades (beggary included). In this regard, Smith allows the reader to not only "see" but also to understand (cue Bacon here on both knowledge and charity) these subjects as human beings; human beings not unlike ourselves, but too often considered inferior, treated as pests, or simply overlooked. Look at those strolling clowns, the dancing dolls, the beggar blinded in one eye that seeks reward for sweeping the street, Charles Wood and his dancing dog or Roasting Jack."

April 24



- Once you become aware of *Pickwick*, you start seeing it everywhere. Here is what Phyllida Acworth has just told me: "I have just seen the film *Rules Don't Apply* about Howard Hughes and there was an advert for Pickwick Books in the background in the first 10 minutes of the film!"



- Phyllida has just told me that the sign in the film looked like this one. Below is an ad for Pickwick Books.



April 25



- ▶ Some time ago, I posted about Stiggins' Fancy, the brand of pineapple rum which takes its name from the character in *The Pickwick Papers* whose favourite tipple was pineapple rum. Stiggins' Fancy is quite hard to find in the UK - but recently, Elaine tracked down a supplier, and she ordered a bottle. I decided to make 'Mr Stiggins' Pineapple Rum Upside-Down Cake', using as my guide a recipe which I found on the Betty Crocker website:
- ▶ <https://www.bettycrocker.com/recipes/pineapple-upside-down-rum-cake/756276d7-4706-4088-b780-ad7622fe40d1>



- ▶ I had to slightly modify the recipe, because I couldn't find maraschino cherries in *Mendenhead*, so I used dried cherries, moistened with *Mr Stiggins' Fancy*. This made the cake VERY rummy, because the Betty Crocker recipe requires, in addition, 1/2 cup of rum to be drizzled over the cake before serving. Also, I couldn't get the Betty Crocker Supermoist Yellow Cake Mix, and so I substituted Betty Crocker Velvety Vanilla Cake Mix.



- ▶ Elaine acted as my baking supervisor, and also took the photos of me following the steps of the recipe.
- ▶ And the result? Although one side of the cake stuck a little to the pan, that was just a minor flaw. Though I say it myself, the cake was pretty damn good, and was very light and fluffy.
- ▶ *Great British Bake-Off*, you may soon have a new contestant...



















April 26



- ▶ In *Death and Mr Pickwick*, I put a date to the end of the Pickwickian era: 15th August 1934, when it was announced that a Pickwick movie project had been cancelled, because it wasn't considered 'box-office' - and so, after almost a century as the world's most famous novel, *The Pickwick Papers* was undeniably in decline. However, I recently discovered a rare piece of Pickwickiana which shows that, just a couple of years earlier, Pickwick still had a substantial presence.
- ▶ It's a 1932 membership certificate for an umbrella organisation of children's clubs, the BBC Radio Circle, featuring images of various literary characters, with Mr Pickwick in arguably the most prominent position - virtually suggesting that, even as late as 1932, ninety-six years after *The Pickwick Papers* was first published, Mr Pickwick was still regarded as THE representative literary character.



- The BBC formed regional Radio Circles in 1923, which were clubs for listeners to their Children's Hour programmes. They lasted until 31st December 1933, when the BBC stated that costs were the main factor in deciding to end the clubs. The national membership certificates are rare, though I have found a few examples online.





- The regional badges, being more durable, are more often found.





- ▶ When I was looking into the background of the *Pickwick* certificate, I discovered that one had been put up for auction with an old crystal set (an early form of radio receiver) as you can see. This brought back a memory of the time when I was writing about unusual leisure pursuits - when I wrote an article about a modern-day crystal set enthusiast for the *Daily Telegraph*. I thought visitors to this page might be interested in reading the article, so I have posted it in full. (You may have to zoom to read the text.)



Man inside the crystal maze

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New York City's 100th anniversary celebration is a celebration of the city's history, culture, and achievements. The city is proud to host the world's largest celebration of its centennial, which will take place from 1996 to 1999. The celebration will be a testament to the city's resilience and its ability to overcome adversity. The city's history is a story of triumph and adversity, and the celebration will be a testament to the city's resilience and its ability to overcome adversity. The city's history is a story of triumph and adversity, and the celebration will be a testament to the city's resilience and its ability to overcome adversity.

April 26



- ▶ You really *MUST* read this post by Peter Stadlera about an event in Canonbury Tower's past. I realised the Tower was a fascinating place - Robert Seymour wasn't its only distinguished resident - but I didn't know this story.
- ▶ "Recently we had a post about Ephraim Chambers who lived in the Canonbury Tower and Stephen referred to other famous persons who had lived there. I even found it was the place of a fairytale come true."



- "In 1570 the estate was bought by one of the richest men of the era - Sir John Spencer, then Lord Mayor of London. The story goes that he had an illegitimate daughter Eliza who had fallen in love with Lord Compton. Despite owning two great estates, however, her 21-year-old lover had spent all of his father's money and even borrowed from Sir Spencer himself. (Sir John Spencer, Alice Bromfield and his daughter Eliza are to be found in St. Helen's Church, Bishopsgate, London in this very large and magnificent monument against the south wall of the nave. The church is shown in the next two pictures.)



- ▶ Needless to say, when the Lord Mayor found out about the romance, he was furious - and apparently shut his daughter up in Canonbury Tower. Eliza was quite a feisty lady and apparently escaped from the tower down a knotted sheet. Lord Compton was waiting below, disguised as a baker's boy with a cart and basket.
- ▶ The Lord Mayor disowned his daughter, but the couple married and Lord Compton later became a courtier to Elizabeth I. When the couple had a baby son, Queen Elizabeth felt very sorry for them. She approached the girl's father, Lord Spencer, and spun a tale that there was a child who had been disowned by its family and was looking for a godfather. So Lord Spencer said he would be godfather. He turned up at the christening - and, of course, there was his daughter and a beautiful baby boy. So it was all love and kisses in the end.



- "Thanks to this reconciliation, Lord Compton was finally able to get his hands on his wife's fortune, and Canonbury Tower has been in the family ever since.



- "The fairytale I was alluding to was Rapunzel of course...This post is for all of those who thought love was only true in fairy tales (I simply had to bring *The Monkees* in)."

April 26



- ▶ Wong Sarah has found a reference to *Pickwick's* breach of promise lawsuit in a work by P.G. Wodehouse. I sometimes think that, because breach of promise is no longer part of our legal affairs, it makes that part of *Pickwick* seem a bit remote. But breach of promise was at one time a huge concern, as this passage from Wodehouse shows. Thanks for posting this, Sarah.
- ▶ "There is the following reference to *The Pickwick Papers* in a comic novel *Service with a Smile* (1962) (Blandings Castle series, written between 1915 and 1975) by P. G. Wodehouse (1881-1975).



- ▶ "Isn't it obvious? If Archie were to break the engagement, the girl's first move would be to start an action for breach of promise, . . . and the jury would give her heavy damages. Archie tells me he has written her a number of letters."
- ▶ "How can he have written her letters when they're staying in the same dashed house?"
- ▶ "Notes would perhaps be a better term. Fervid notes slipped into her hand by daylight or pushed under her door at night. You know what loves are."
- ▶ "Sounds potty."
- ▶ "But is frequently done, I believe, when the heart is young."
- ▶ "He may not have mentioned marriage."



- "I wouldn't build too much on that. I know he asked me once how to spell "honeymoon", which shows the trend his thoughts were taking. You can't speak of honeymoons in a letter to a girl without buying up trouble for yourself. When you consider what a mere inference to chops and tomato sauce did to Mr Pickwick –"
"Who's Mr Pickwick?"
"Let it pass."



- "I think, Wodehouse's comic style in his series somewhat echoes *The Pickwick Papers*. The protagonist, Lord Emsworth (Clarence Threepwood), wearing pince-nez glasses, is a potty absentminded head of the Blandings Castle in Shropshire. He dotes on his pet pig, Empress of Blandings. She needs to consume 'no less than 57,800 calories, consisting of barley meal, maize meal, linseed meal, potatoes and separated buttermilk', and Lord Emsworth's favorite passion and indulgence is to read *The Care of the Pig* by Augustus Whiffle while Pickwick's specialized subject is 'tittlebats'.



- ▶ "Another popular series, Jeeves and Wooster, is also typical of Wodehouse's depiction of idle hereditary aristocrats."

April 27



- ▶ A few days ago, when I was considering the question of "Who is the greatest Pickwick artist?" I said that one should also consider as candidates those who have portrayed Mr Pickwick in other artistic media, including sculptors and ceramicists. Among these artists would be woodcarvers. And in 2010, this carving of Mr Pickwick, by Ernie Perkins of Epping, Australia won the Bronze medal for *Woodcarving Magazine's Painted Carving Award*. A judge commented: "I really liked this carving. It is clever and the detail is tremendous. The accessories and the way the coat tails fall over his hand from behind are lovely touches. Facial expressions and overall smoothness of finish really accentuate the liveliness of this character, which is further complemented by the nice use of stains."



- And strangely enough, at one point I did consider writing *Death and Mr Pickwick* under a pseudonym which was based upon the idea of woodcutting. As I have said on many occasions, *Death and Mr Pickwick* could have been even longer than it is, and I realised that I had to cut it down. I did this little by little, and I sometimes said to Elaine that I was off to do some "earnest whittling" of the manuscript. This developed into a joke name - "Ernest Whittling" - and the idea of my writing the novel under that name brought a smile to my face. Maybe one day, I will use "Ernest Whittling" as the name of a character in a book....and only DaWP fans will know the story behind the name....

April 27



- ▶ Peter Stadlera has now posted about Pickwickian aspects of P.G. Wodehouse. To my shame, I have not read any Wodehouse - I think I started a Wodehouse novel once, and then got distracted - but several people have said I should read his works. I have also heard the view that he was a Nazi sympathiser, and that puts some people off. (Though, as you will see below, Frank explains that the Nazi involvement was largely a myth.) Anyway, when I get time, I shall probably have a look at his work.



- ▶ "Following up Sarah Wong's post, I'll also come up with some Pickwickian material in R.G. Wodehouse's works. In *Tales of St. Austin's* (1903) you find the following passage in the story *A Shocking Affair*: "Bradshaw looked up from his book. He was attempting to get a general idea of Thucydides' style by reading *Pickwick*." He says: "I'm going to read *Pickwick*. Thucydides doesn't come within a mile of it." The stories are set in the fictional public school of St. Austin's, which was also the setting for *The Pothunters* (1902); they revolve around cricket, rugby, petty gambling and other boyish escapades. The choice of *Pickwick* is significant here; one can hardly imagine the boys reading *Black House* or *Barnaby Rudge* with the same enthusiasm.



- ▶ "I think there are some connections between Wodehouse and Pickwick: Both *Pickwick* and Wodehouse follow a band of bungling gentleman bachelors around the English countryside. The characters are useless but endearing, bickering but loyal when tested. They roam from country house to country house, falling in love and spreading havoc. The main character, always aloof from matters of love, is nevertheless far from immune to getting into embarrassing and compromising scrapes with women, including prompting a breach of marriage contract suit (something perennially threatened in Wodehouse's comedies).



- "The main character is wholly dependent on his loyal, streetwise, practical, servant. Sam Weller and Jeeves are quite different personalities, but both are memorable originals, and both, in fact, make their series. Both Jeeves and Sam Weller provide needed cohesion for their respective episodic adventures. *The Pickwick Papers*' serial sales began to soar when Sam Weller entered the narrative.



"Both Dickens and Wodehouse employ a superabundant cast of memorable characters and recognizable types. Both authors display an affectionate regard for their (anti)heroes' failings. The Pickwick Club is a roving pack of innocents, led by its Pickwick, whose glibbed manner may be more polished and mature than those of his companions, but whose wisdom isn't much greater than that of his younger charges. They'll all be lost in the woods, will, were it not for Sam Weller.¹²

[illegible]



Frank Bouchier-Hayes: Wodehouse foolishly accepted an offer from the Germans to allow him to broadcast while interned by them. He thought that he was letting his fans know that he was alive and probably also hoped that he was lightening the mood of the camp with these broadcasts but his slavery in this instance resulted in serious repercussions for his reputation in certain quarters in Britain for many years. (I am sure Lord How How but competent commentators portrayed him as such and a look until the year of his death when he received a Knighthood to demonstrate that he had been officially forgiven. Robust.)

McCrum: Excellent biography is the most recent and gives a good account of this regrettable episode. Regarding my own association with his work, I read my first Wodehouse when I was thirty. His gaudy stories were my introduction to his writings. A few years ago (a solidish I was involved in read) The Code of The Vipers which is generally regarded as a comic masterpiece and would be an excellent place to start.



Death and Mr Pedersen Hi Frank : Many thanks for clarifying that about the Germans. I wonder whether anyone has dismissed Wedekind as Nazi? This German episode sounds like it might have potential for a drama. And thanks too for the recommendation about The Code of The Woosters. All the best Stephen



Frank Buelher-Hayes Hi Stephen. This episode in his life was dramatised in 2013. I found a link to the full drama here: http://wedekind.wikivisually.org/wiki/Wedekind_in_color.html



Watch Wedekind In Color Online |
Watch Full Wedekind In Color ...

WIKI-QUOTE.NET



Steve Sotagyn "As we grow older and realize more clearly the emptiness of human happiness, we come to see that the only real and abiding pleasure in life is to give pleasure to other people."

— PG Wedekind: Something Fresh



L Alex Josselyn: Stephen pleasant friend Woosters. He is in literature what Popenoe is in the medical world. Wodehouse actually parodies National Socialism and Adolf Hitler and Marxism through a character called Rodolph Spade (member of The Black Shirts) who first appears in 'The Code of the Woosters' (1938). It is one of my favorites of the Jeeves saga. The Jeeves books and the character of Bertie Wooster in particular are a lot stronger in the novels than they are in the TV adaptation. Wooster is actually much smarter than my view. Possibly more dangerous.

Like · Reply · 1 · April 19 at 10:30am

M Hopton Jarrin Mc Kay: Yes. I think I do need to read Wodehouse. I think also that as Wodehouse was influenced by Flaubert it opens up yet more possible avenues for the QuRP page. All the best, Stephen.

Like · Reply · 1 · April 19 at 9:13pm

L Alex Josselyn: Mr. Muller is definitely a Flaubertian character. He is 'The Chief Member, but he would have been perfectly at home as members of The Secret Club. Come to think of it he would make First (or perhaps Dynawater).

April 27



- ▶ Although Peter Stadlera's latest post about a mechanical swan doesn't specifically relate to *Death and Mr Pickwick*, it does provide part of the zeitgeist to events in my novel - specifically, with respect to Seymour's interest in machinery, such as his giant robot. And strangely enough, Barnard Castle, where this swan automaton is located, does have a connection to *Pickwick* - because this was where Master Humphrey had his shop, and of course Dickens revived *Mr Pickwick* in *Master Humphrey's Clock*.



- ▶ "Automata were at the forefront of eighteenth century technological developments, yet they were also things of beauty and wonder that posed philosophical questions about the human condition. One of the most sublime and magical of the automata (except for the Mechanical Elephant we've already had a post about), in my opinion, is the Silver Swan created by a latter-day Merlin. Truly a master of mechanical magical arts - John Joseph Merlin (1735-1803) was an eccentric Belgian inventor and horologist who came Britain.



- ▶ "The Silver Swan, created in 1773, was a show stopper from the start drawing huge crowds to 'The Mechanical Museum of James Cox' in London. It was exhibited in 1857 at the Paris Exhibition, and bought by John and Josephine Bowes in 1872 for their museum in Barnard Castle. And that is where it remains to this day - as the star turn of Bowes Museum. The Swan is the ultimate luxury object - solid silver, with a top of the range clockwork mechanism and artistic touches such as the uneven glass rods that form the water in which the swan sits - Cox gave the Swan its beauty whilst Merlin gave it life. Imagine the swan in action in candle-light, flickering flames making the water shimmer as the swan inclines its elegant silvery neck, whilst eerie music plays from within its mechanism.



- ▶ "Charles Babbage, inventor of an early prototype for modern computers visited this museum as a child and was mesmerised by what he saw, and became hooked on the potential of automata.



- ▶ "I even found a video of this swan on youtube:
- ▶ <https://www.youtube.com/watch?v=AQXqCugDOil>.



- ▶ "Mark Twain was also captivated by the swan when it was exhibited in Paris, describing the wondrous sight in his 1867 travel book *The Innocents Abroad*: 'I watched the Silver Swan, which had a living grace about his movement and a living intelligence in his eyes—watched him swimming about as comfortably and unconcernedly as if he had been born in a morass instead of a jeweller's shop - watched him seize a silver fish from under the water and hold up his head and go through the customary and elaborate motions of swallowing it...'
- ▶ The Silver Swan is only operated once a day at the Bowes Museum, to preserve the internal mechanism."

April 28



- The other day, Phyllida Aisworth told us that she had spotted an ad for the Pickwick bookshop in the new movie *Rules Don't Apply*. Well, here is another ad for the bookshop, showing Mr Pickwick dressed as a baseball player. I think this is the only picture I have ever seen which portrays Mr Pickwick in something other than his usual outfit. You will recall that, in *The Pickwick Papers*, he does not wear fancy dress at Mrs Leo Hunter's gathering, and the only occasion when he makes a slight modification to his dress is at the Christmas party, when he puts on speckled socks. Admittedly, there is the famous scene when Mr Pickwick is in his nightshirt, but even that involves undressing from his usual clothes. There is the cabin scene, when Mr Pickwick wears an overcoat, and is shown without his glasses - but even so, the usual dress is implied there, and it had to be said that, in that scene, one feels a little awkward in seeing Mr Pickwick in an unfamiliar way.



- ▶ But that aside - there ARE some connections between Pickwick and baseball.
- ▶ To begin with, any history of baseball will mention a person who appears in *Death and Mr Pickwick*, William Clarke, the man who was unable to take up Chapman and Hall's offer to write *Pickwick* because he was tied by a contract to another publisher. In 1828, Clarke published the second edition of *The Boy's Own Book*, which included the rules for the similar game of rounders - it was the first printed description in English of a bat and ball base-running game played on a diamond. In 1834, these rules were reprinted in America in a volume called *The Book of Sports* by Robin Carver, with the name changed from rounders to "Base, or Gool Ball" because those were the names generally used for the game in America.



- You will see here a picture from *The Book of Sports* showing boys playing baseball on Boston Commons – the earliest published illustration of a baseball game in progress. I have also posted a coloured print of the same scene.





- In addition, over the years there have been several baseball teams called Pickwick. In the early twentieth century, the owner of the San Diego Pickwick Theatre called his team the San Diego Pickwicks, and I have posted a picture of the team posed outside the theatre.



- You will also see a cartoon of a player from this team, with Pickwick on his shirt.



- Then there was the Park Ridge Pickwicka form – in 1930, the Herald newspaper proclaimed them “Greatest ever” for a season with 22 wins out of 28.
- I have said, on several occasions, that Death and Mr Pickwick offers immense opportunities to collectors. The baseball angle would seem to offer more such opportunities. I bet that sporting memorabilia costs for the San Diego Pickwicka, and perhaps there is memorabilia for some of the other teams called Pickwicka, and the Robin Carver book is highly collectable – a good copy will sell at auction for over \$2000.
- Going back to Mr Pickwick's dress – I have sometimes thought that his refusal to wear a different outfit at the fancy dress party was Dickens's acknowledgement that the character's visual image was an essential part of Mr Pickwick's identity. That Mr Pickwick really wouldn't be Mr Pickwick if he wore different clothes. It may be that Dickens was well aware that Mr Pickwick's huge success with the public was tied up with a strong brand image.

April 28



- ▶ Have you put a review/rating of *Death and Mr Pickwick* on www.goodreads.com? It takes just a minute or two to sign up, and then you select the book you want to read, and then you can add your rating and/or review. Here is the latest goodreads review by James Mackenzie, Many thanks, James!
- ▶ Spread the word about DaMP!

April 29



- ▶ When I was writing the Death and Air Pickwick scene involving the Daffy Club, and the members were discussing how public morality had changed since the 'anything goes' days of Giffrey, a memory of a gentleman called Paul Oldfield came into my mind. Paul might be described as having a Giffrey-esque soul...., with...., you might say... the emphasis on 'A SOUL'. Let me explain. For several years, I was the London correspondent for the Canadian Broadcasting Corporation's radio show *Basic Black*, (which was named after its host, Arthur Black) and my job was to talk about 'eccentric Brits' I had encountered. Usually, I spoke about people with strange hobbies, but Paul was the exception. He could be described as a mutant, with an amazing superpower. You see, Paul is....a professional farter. Yes, that's right, he can fart at will - and musically.



Frank Skinner and Mr Methane - Banned BBC Performance

Mr Methane & Frank Skinner singing a duet of the
Dr. Fox Songbook by the Germanier. Reported
by the BBC in 1997 as a special 'Frank Skinner
Sings Mr. M.

PLAYED.COM

- ▶ Paul performs under the stage name Mr Methane. The best way of introducing his extraordinary talent is with some videos. So here's a selection.
- ▶ Frank Skinner and Mr Methane: Banned BBC Performance: <https://www.youtube.com/watch?v=43Bcd9WwJg>
Cut the Cheese (Mr Methane's signature song): <https://www.youtube.com/watch?v=7h4w0D99k0U>
I Just Called to Say I Love You: <https://www.youtube.com/watch?v=88F1jrdHwv8>
Smoker on the Water: <https://www.youtube.com/watch?v=wa0aG4Cj0U>
Swan Lake: <https://www.youtube.com/watch?v=3am0CC8uA>
The Blue Danube: <https://www.youtube.com/watch?v=QJL104Psm8g>
Thriller (pop): https://www.youtube.com/watch?v=vQ4o_Cam0a
1812 Overture: <https://www.youtube.com/watch?v=UQ3f6S8nrcE>



- ▶ If you only have time to listen to one of these tracks, I would suggest the banned BBC Performance: *Our Mr. Cheese*, though, has a great video, great! Just Called to Say I Love You is very special. But all of these tracks have the Mr. Motherfucker magic.
- ▶ There was indeed a Frenchman who had a similar talent, Joseph Pujol (1827-1905), who called himself Le Poteurane, from the French verb, *poter*, to fart – and Paul once went on a pilgrimage to fart on Pujol's grave. And, as Paul used to be a train driver, this led to the immortal line in *Call the Cuckoo*: I'm a poteurane, who used to drive a train!
- ▶ So, you can imagine that when I had a Buffy Club member say, regarding the changed public morality since the era of *Callie*, 'It's as though we no longer fart!' I had a strong recollection of the day I met Paul! We have stayed in occasional contact ever since.
- ▶ Do check out Paul's website:
- ▶ <http://www.mrmotherfucker.com/>

April 29



- ▶ George Cruikshank of course is one of the artists featured in *Death and Mr Pickwick* - and in this post Peter Stadlera tells us the story behind Cruikshank's depiction of a mermaid.
- ▶ "Yesterday we had Merlin's Swan... but did you miss the most ugliest mermaid you've ever seen at the Turf Coffee-House? Well, then please have a look at George Cruikshank's depiction of the London Mermaid from 1822. It debuted in London as a "very dry and mummy-like creature, enclosed in a glass case."



- "The man responsible for the hoax? The Bostonian sea captain Samuel Barrett Eades. Eades had purchased his mermaid from a Dutch fisherman by way of North China for the price of 5000 Spanish dollars. The enterprising Eades acquired the funds by selling his and his partners share in the ship the Pickering - without informing the co-owner, of course. He then conspired to fool his neighbors across the pond and make some serious bank. When the fish with simian parts first appeared at Turf Coffeehouse in St. James' Street in 1822, 300 to 400 persons visited daily at the price of one shilling per entry. It was an immediate London sensation.



► "The papers of the time, including the *Gentleman's Magazine*, are filled with proofs of the mermaid's veracity. A thorough examination was done Reverend Dr Philip in April, 1822 and published in *The London Medical and Physical Journal*. I have pulled out a few highlights for your enjoyment. "The head is almost the size of that of a baboon. It is thinly covered with black hair, hanging down, and not inclined to frizzle. The countenance has an expression of terror which gives it an appearance of a caricature of a human face, but I am disposed to think that both these circumstances are accidental, and have arisen from the manner in which the creature met its death. It bears the appearance of having died in agony... The length of the animal is three feet; but, not having been well preserved, it has shrunk considerably, and must have been both longer and thicker when alive than it is now... The canine teeth resemble those of a full-grown dog; all the others resemble those of a human subject."



- "Despite the mermaid's success, Eades would eventually run into a road block: the furious co-owner of the Pickering, Mr. Ellery. When Mr. Ellery demanded repayment of his portion, Eades threatened to flee with his mermaid. In the end, the mermaid was seized by customs officials and declared to be a fake by anatomist and zoologist William Clift. He deduced that the mermaid was part orangutan/baboon/fish (possibly salmon). Eventually it was decided to be of Japanese origin. Eades vehemently fought the decision by hiring naturalists who declared it a newly discovered species. Debates ensued, but by January of 1823 the exhibition was taken down and London was officially over Eades's mashup creature.



- ▶ "This, however, was not the end of the hoax mermaid's travels. The courts ordered Eades to pay back the money he had embezzled by serving the shipowner without pay until he repaid his debt. Eades sailed the seas for the next twenty years, trying to repay the debt. But he never did. When he died, ownership of the mermaid passed to his son, who promptly sold it to Moses Kimball for a fraction of what his father had bought it for. For the next twenty years the Feejee Hermauld split her time between Kimball's museum in Boston and Barnum's museum in New York. Her biggest adventure occurred in 1859, when Barnum took her with him on a tour of London. When Barnum returned from London in June, 1859, he brought her back to Kimball's museum. This would prove to be the last place we know that she was. After this, her whereabouts are unknown.



- ▶ "According to one theory, she was destroyed when Barnum's museum burned down in 1865. But this is unlikely, since she should have been at Kimball's Boston museum at that time. More likely, she perished when Kimball's museum burned down in the early 1880s. What a story! Well, let's end this post with a picture of mermaids as we normally think about them."

April 29



- ▶ I am sure that Mr Inbelicate would have had a copy of *The London Spy* in his bookcase which had examples of pre-Pickwick serial publications - and Peter Stadlera now tells us about that publication, and its author. Peter's post also includes an interesting link to The Beatles.
- ▶ "Edward Ward's *The London Spy*, published in 18 monthly instalments, started its serialisation in 1698 and is regarded as the first serial publication. It was described (by the author) as a "complete survey" of the London scene and was first published in book form in 1703.



- ▶ "Ned Ward was born in 1667 in Oxfordshire. According to Theophilus Cibber, Ward was 'a man of low extraction, and who never received any regular education', but he is likely to have been educated at one of the grammar schools of Oxfordshire.
- ▶ By 1691 Ward had made his way to London. His first publication, *The Poet's Ramble After Riches*, described his poverty and his disappointment at not wealth through humorous Hudibrastic couplets. Further prose satires were published in 1695, including *Female Policy Detected, or, The Arts of Gowning Women* Lord Open, and in 1698, *A Trip to Jamaica*. This travel account, based on Ward's trip to Port Royal, Jamaica in 1687, was a satire of the way in which settlers were recruited to the Americas. Its success led to the publication of *A Trip to New England* in 1699.



- ▶ "Ward was publican at the King's Head Tavern, next door to Gray's Inn, London, from 1699. In 1712 Ward opened an alehouse near Clerkenwell Green. Under the rule of King George I his writings somewhat abated. His writings after 1712 focused closely on local and personal experiences, particularly within *The Merry Travellers* of 1712, which spoke of his own customers. From 1717 to (approx) 1730 Ward kept the Bacchus Tavern in Moorfields. During this time Ward's writings continued to gain popularity and spread across to the Americas. Close, geographically to Grub Street, Moorfields offered Ward proximity to his readership, becoming a natural target for Alexander Pope. Between late 1729 and late 1730, Ward left the Bacchus tavern and established himself in the British Coffee House in Fullwood's Rents near Gray's Inn.



- "On 20 June 1731 Ward died and was buried in Old St. Pancras Churchyard in north London on 27 June.



- St. Paul's Old Church is the site where The Beatles photographed promo shots, for their single *Hey Jude* and *The White Album*. His grave is lost and he is not listed on the *Burdett Goutts Memorial* as important lost graves thereon. His obituary in *Abbley's Journal* of 28-September 1736 published the names of his wife and children, but there is no record of his marriage.





■ "Ned Ward was an investigative journalist, who no doubt embellished his facts to make them more sensational than they already were, but he did not wholly invent his material. The most striking part of his description of the molly houses was the mock lying-in ceremony – during which a man pretended to be a woman giving birth to a baby – and this ceremony is confirmed by other sources including testimony given at trials, and in fact this gay folk ritual is sporadically described throughout the century. In the 1830s several men were arrested in the act of performing this mock birth. We should be careful not to conclude that the molles were habitual transvestites. The cross-dressing and lying-in rituals that Ward describes took place at specific events called "Festive Nights", which other sources indicate took place towards the end of December. They were virtually always associated with masquerade balls, and quite possibly represent some kind of survival of folk rituals that still take place today during Mardi Gras parades. The Festive Nights in other words were a kind of masquerade ball, with gay trimmings. The camp entertaining of women, however, was a regular feature of molly house gatherings. Ward's description of the molly houses was first published in 1704, though no copy of that edition survives. He refers to the trial of 1709 at which nine gay men were arrested at a brandy shop (owned by a gay man) where they met regularly. The most famous molly house was Mother Clops in Holborn."

April 30



- I recently met Peter & Edda Stadiera, and their friend Barbara, for a *Death and Mr Pickwick* mini-tour of London, which would culminate in a meeting of the revived Daffy Club.



- First stop was a pub called The Centre Page. This used to be known as the Horn Tavern, and under that name it gets a brief mention in *The Pickwick Papers* and, as you can see, its Pickwickian past is commemorated outside the pub.





- But one should also take note of the street in which the pub is located...Knightrider Street.



- The pub obviously has an instant connection to David Hasselhoff - and The Hoff even occasionally drops in for a drink. Note the signed photograph.





- The run-up to the Daffy Club continues tomorrow...

April 30



- ▶ My post today was about a trip to the Centre Page pub, which was formerly known as the Horn Tavern. Peter Stadler has now discovered an extraordinary thing about the Horn Tavern's history - that at one point it was a waxworks! Sarah Wong has previously posted about this waxworks, but the link with the Horn Tavern is new to me, and rather wonderful! Also note that several people mentioned in DailP appear in this post, including Anne Siggs.
- ▶ "Before the famous Madame Tussaud's there was Mrs. Salmon's Waxworks, owned and operated by Mr. and Mrs. Salmon. Mrs Salmon made and sold toys — Dutch, English, and French — and was said to be highly eccentric, even sleeping in a burial shroud. Mrs. Salmon also had modelling skills and used them to create life-sized dolls that resembled living people.



- ▶ "Her waxworks became an instant hit and was publicized in the Tatler of 1710 and mentioned several times in the Spectator. Mrs. Salmon's Waxworks was also distinguished by the sign of a salmon. Addison noted: "It would have been ridiculous for the ingenious Mrs. Salmon to have lived at the sign of the trout, for which reason she erected before her house the figure of fish that is her namesake." Mrs. Salmon, who later became Mrs. Steers, ran the business until she died in 1760, at which time a man named Clark purchased the business and when he died it went to his widow. Before it was based at the Horn Tavern, the waxworks was established with 140 wax figures at the Golden Salmon on St. Martin's-la-Grand, and then moved near St. Dunstan's Church, No. 17 Fleet Street ("Prince Henry's Room").



- "At the entrance to Mrs. Salmon's were two wax figures that bid visitors entrance and stood watch. One of the wax figures, Anne Siggs, was based on the real life Anne Siggs, an old, grey-haired match-woman. The wax figure was clad in a gingham gown, supported on crutches, and holding a basket of matches. Siggs alternated in the greeting of customers with a beefeater described as a burly figure, "truncheon in hand, sword at waist, a ruff round his neck, a velvet cap with a black feather, a well-laced scarlet surtout, shoes with roses for buckles; very red in the face, staring like the match-woman."



- ▶ "It took 60 to gain entrance to Mrs. Salmon's Waxworks. Inside there were two floors with numerous rooms, filled with a variety of wax figures. There was also a pastoral scene in one room complete with sheep, shepherds, and shepherdesses, and, in the center of the room was a miniature man-of-war sailing on a sea of glass. Many of the wax were of royalty or famous people. For instance, visitors could see King George III, Queen Charlotte, and the Prince of Wales (later George IV), as well as the Princess Amelia lying in state. There was also Dr. Samuel Johnson, Admiral Horatio Nelson, and two famous political adversaries, William Pitt and Charles James Fox. The actress Mrs. Sarah Siddons was dressed as Queen Catherine, actor John Philip Kemble was clad as Rolla, and the English soothsayer and prophetess of the 1800s, Mother Shipton, offered a kick to visitors as they exited.



- ▶ "In 1812, Mrs. Clark fell while taking the sacrament and, after being confined to her bed for several weeks, she died. The exhibition was then sold for less than £50 to a person by the name of Templeman. Mrs Salmon's Waxworks then moved to Water Lane. In 1827, while at Water Lane, thieves broke into the building and caused extensive damage. They stripped numerous effigies of their finery, smashed half of the wax figures, and threw the mangled pieces into a heaping pile that almost touched the ceiling.



- ▶ "Mrs. Salmon's Waxworks recovered, but a few years later, the business found itself unlucky again. The English public decided waxworks were unsophisticated and, perhaps, foolish. Attendance was down and nothing could save Mrs. Salmon's: not the famous beefeater or the well-known Siggs or even the hideously ugly Mother Shipton. Thus, in 1831, Mrs. Salmon's Waxworks closed her doors for good.
- ▶ 'What a fascinating story! I really would have liked to have seen that exhibition and got a kick out of it (by Mother Shipton).'

May 1



- ▶ Continuing my mini-Seeth and Mr Pickwick tour of London with Peter, Edda and Barbara...
- ▶ Shakespeare's Falstaff gets mentioned in Seeth and Mr Pickwick, and certainly this fat boozier has a lot in common with the spirit of The Pickwick Papers. But, in part, Falstaff in Shakespeare's Henry IV parts 1 and 2 was inspired by a historical figure, Sir John Oldcastle, a companion of Henry V. It is said that originally Shakespeare actually called the character Sir John Oldcastle, but complaints from one of Oldcastle's descendants, Lord Cobham, led to a name-change. Indeed, in Henry IV part 1, Falstaff is always unsymmetrical in Shakespeare's verse, suggesting the name was originally different. And Shakespeare even indulges in wordplay with the name Oldcastle, when the Prince refers to Falstaff as my old lad of the castle.
- ▶ Well, the great thing is that Sir John Oldcastle is commemorated in a London pub, where we went for lunch.





- My, that chicken tikka masala was good!



- And what's more, some of the historical notices on the wall have additional connections to *Death and Mr Pickwick* - note the references to Bartholomew Fair, the Fleet and Izaak Walton.







- The mini-tour continues tomorrow....

May 1



- ▶ Peter Stadlera has now posted a second follow-up to my post about the Centre Page pub in Knightrider Street, having already revealed in his first follow-up that the pub used to be a waxworks. What an extraordinary history this pub has!
- ▶ "Yes, London, England has its very own Knightrider Street, and it's located in the heart of the city, just a short walk from St. Paul's Cathedral. While he was appearing on stage here in the musical *Chicago*, David Hasselhoff stayed nearby and was a frequent visitor.





- “Of course, the street’s name doesn’t come from a tribute for the television series, or out of some kind of Hasselhoff hero-worship. It’s named for the processions of medieval Knights that came from the nearby Tower of London on their way to Smithfield where jousting tournaments were held. Fans of the series from around the world love to visit and pose with that street sign.



- "At the end of the road sits the Centre Page (they even have some kind of centre folds when you enter the pub...maybe you remember the hit of the J. Geils Band), a traditional London pub with a rich history dating back to the 1600s (as "The Horn Tavern").





- "It was partially destroyed by the Great Fire of London, and also survived the Blitz of World War II. Samuel Pepys mentioned the pub in his historic diary, and, as we know, Charles Dickens namechecks it in *The Pickwick Papers*."



- "It is also said that Guy Fawkes held meetings here about his Gunpowder Plot.



- "The Centre Page serves food and drink in a friendly atmosphere, and it features a display of framed autographs of David from his many visits here. Fans will get a kick out of his personalised message, which reads: 'The Real Knight Rider!'"

May 2



- ▶ Here is the third post about my mini-tour of London with Peter, Edda and Barbara...
- ▶ In *The Pickwick Papers*, we meet a character called Jack Bamber (illustrated by Kyd at the start of this post) who was obsessed by the so-called "Inns of Court" - the traditional buildings in London where lawyers lodged, trained and carried on their profession. Jack Bamber, we are told, "was never heard to talk about anything else but the Inns, and he has lived alone in them till he's half crazy."

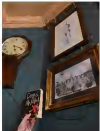


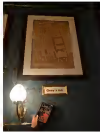
- Four of these Inns survive today: Lincoln's Inn, Inner Temple, Middle Temple and Gray's Inn - but in the past there were more, including Furnival's Inn, where Dickens was living when he started writing *Pickwick*. Well, in London, there is actually a pub called The Inn of Court, which celebrates the old inns, and where you will find legal paraphernalia.

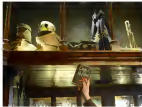


- It made a fine place to stop before we went to the Daffy Club meeting, as you will see tomorrow....









May 2



- ▶ Peter Stadlera now posts about the address where Dickens's associate John Forster lived...
- ▶ "58 Lincoln's Inn Field is the home of John Forster, one of Dickens's closest friends. It is the model, in *Bleak House*, of the home of Mr Tulkynghorn.



- "On 2 December 1844, Dickens gave a private reading of *The Chimes* here, in the front upstairs room. Dickens, who had travelled especially from Italy for the occasion, was showcasing his latest Christmas story in front of a few close friends that included Forster, Thomas Carlyle and Daniel MacIise.



- ▶ "Well, I didn't meet Forster or Dickens, but in this post you'll see what the location looks like today.
- ▶ I went to Lincoln's Inn Fields on my last *Death and Mr Pickwick* Tour. Lincoln's Inn Fields is also mentioned in Bram Stoker's horror novel *The Jewel of Seven Stars*... and we've already had a post on the Seven Stars pub (and its pub cat, as Sir Pelzi reminds me)."

May 3



- The climax of the *Death and Mr Pickwick* mini-tour of London which I made with Peter, Edda, and Barbara was the second meeting of the revived Daffy Club, in the Cittle of Yorke Tavern.



- We were joined by Pat Heery, Alex Joanides and John Warren - then I made a speech, and Peter drank the symbolic glass of daffy to formally open proceedings. Edda took pics and she also shot a couple of short videos.



- I must say, with some of my gestures, I think I look like a ham actor! Some of the pics are unfortunately a bit blurred...but of course so was the eyesight of a typical Daffy Club member after a good, long meeting!



- ▶ Anyway, here is my speech:
- ▶ "Well, welcome everyone to the second meeting of the Daffy Club in the last 175 years. And this is a very special meeting because we are actually right next door to the location of the old Castle Tavern, where the Daffy Club used to meet. So in a way, the Daffy Club is coming home. And although the Cittle of Yorke dates from the 1800s, there have been pubs on this site since 1430, and so there probably was another pub here when the Daffy Club used to meet - and so, if they drank the Castle Tavern dry, as sometimes happened, they may well have come to this spot if they were still thirsty.



- ▶ "We are delighted to have Pat Heery, as guest of honour. Pat, as some of you know, is a direct descendant of a founding member of the original Daffy Club, Frosty-Faced Fogo. So thank you for coming Pat.
- ▶ We have been sent some messages of goodwill, from people who unfortunately cannot attend, but hopefully they will be at a future meeting.
- ▶ Richard Holt, who is a direct descendant of another puglist of the Pierce Egan era, Harry Holt, sends his regards.
- ▶ Luke Williams, the author of *Richmond Unchained*, has said that we should raise a glass on his behalf - and I am sure we will do that.
- ▶ And Bob Semor and Joe Hardy, who are two other descendants of Frosty-Faced Fogo also send good wishes.



- ▶ "Now in a second I am going to ask Peter to symbolically drink a glass of daffy, and declare the meeting open but, just before that, I am going to read a few lyrics from a Daffy Club song. I read some lyrics from another song at the last meeting, but the lyrics I'll read tonight were from a song which, according to Pierce Egan, was often sung at the Castle Tavern, and it's called *The Lads of the Fancy* - 'Fancy' in the old nineteenth-century sense of the world of boxing, and it's about the bonds of friendship going on forever at the Castle, and that friendship doesn't outstay its welcome, and I hope we can recapture that spirit.



- ▶ "And it goes something like this:
- ▶ *Then let us be merry
While drinking our sherry
For friendship and harmony can't
last too long
Be it still our endeavour
That nothing shall sever
The Lads of the fancy, at the
Castle so strong!*



- "Peter, if you could drink please....I declare the Daffy Club open!"





- ▶ Here are links to two brief videos shot by Edda:
- ▶ <https://www.facebook.com/deathandmrpickwick/videos/1069659456501239/>
- ▶ <https://www.facebook.com/deathandmrpickwick/videos/1069663286500856/>

May 3



- At first sight, I thought it would be a bit difficult to share Peter Stadlera's latest post, about a pub called The One Tun, as the main focus is the pub's connection to *Oliver Twist*, and I don't really like featuring non-Pickwick Dickensian stuff on the *Death and Mr Pickwick* timeline. However, it so happens that Elaine and I went on a very early date to another One Tun pub which Peter refers to in his post. It was possibly the second or third time we met. So given that personal significance, and the fact that a tun is an important measure of drink, (which is in itself rather Pickwickian) I think I can justify sharing it!



- ▶ "Quite near to the Inn of Court pub, where we went with Stephen, there is another fascinating watering hole: The One Tun. The One Tun (125 & 126 Saffron Hill) was patronised by Charles Dickens and was mentioned in *Oliver Twist* under the fictional name of 'The Three Cripples'. By that time it was already over half a century old and was run by William Dixie whose predecessor was a widow by the name of Jane Hamilton. The One Tun started trading on this site as a licensed ale house in 1795, and has always traded under the same inn sign. The present pub is one of two remaining London taverns to trade under the sign of The One Tun, a name which portrays the largest of the range of casks used for beer and wine storage, its capacity being four hogsheds, or 252 gallons.



- "Saffron Hill, where the pub stands, derives its name from the crops of saffron that used to be grown here in the 18th century. The present day pub was rebuilt in 1875 and bears that date on its frontage.



- "Saffron Hill, known for its high levels of crime and poverty, was the location of Fagin's lair, where thieves and criminals considered themselves at home, and young street kids were made into career criminals."

May 4



- Same time ago, I posted a so called "Peckwick Mulready Cover" - this was a black and white item of postal stationery, issued in 1848, which was inspired by the original Post Office design of an artist called William Mulready. These covers were sometimes sold in a hand-coloured format, with considerable variance in the colours used, as you can see in the two Peckwick examples I have posted. However, I have only just discovered that OTHER pastoral covers were issued, which have relevance to Death and Mr Peckwick.





- First, here is a design which features Tony Weller.



- ▶ Then two comic designs issued by Rudolph Ackermann.





- Here is a third Ackermann design, which strikes a serious note, relating to a subject covered in *Death and Mr Pickwick*, namely the rise of the temperance movement in an age of heavy boozing.



- ▶ Next, a design by another publisher featured in *Death and Mr Pickwick*, William Spooner.



- Then come designs featured by two artists we know well - Leech, who illustrated *A Christmas Carol* (and unsuccessfully applied to illustrate *Pickwick*), and...



- ▶ ...Phiz.
- ▶ These were the results of a quick search - but I wouldn't be surprised if more *Death and Mr Pickwick*-related covers of this kind are out there. I think it is highly likely, for instance, that Spooner and Ackermann issued other designs.
- ▶ Once again, the 'collecting potential' offered by *Death and Mr Pickwick* comes to the fore...

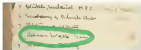
May 5



- ▶ The *Pickwick Papers* is a book which virtually cries out to readers to make lists: of characters, places, food & drink consumed, and events. This is because *Pickwick* is so vast that one naturally wonders exactly how many people and things there are in its pages - probably no other novel is such a potential 'listverse'. In *Death and Mr Pickwick*, I reflect this aspect of *The Pickwick Papers* in the section dealing with Mr H - who, apart from his great goal of cataloguing every word in *Pickwick*, also makes lists of characters and food.
- ▶ Well, I had read about people compiling such lists in the heyday of *Pickwick*, but I never expected to see one...and then, a few weeks ago, an intriguing item came up for sale on ebay.



- ▶ Alongside some Pickwickian notes and correspondence, dated 1906-8, was a handwritten booklet containing not only a list of *Pickwick* characters, but also a *Pickwick* chronology, and even notes for a *Pickwick* examination, similar to the one I mention in *Death and Mr Pickwick*. The vendor on ebay didn't know what the booklet was, and wondered whether it was a homework exercise - but of course, I knew exactly what it was. So, I bid for the item, and won the auction.
- ▶ I thought I would use the booklet as an opportunity to comment on a few of the characters that appear in the list.



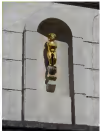
- ▶ Well, the first page of the booklet naturally deals with the start of *The Pickwick Papers*. Let me just seize upon the pugnacious cabman, who is identified in the text as cabman number 924, with the first name Sam. I remember when I went to the Museum of London to look at their prints, I got chatting to the curator about the cabman scene, and he said that complaints about London cabmen were very common in the early nineteenth century, and Seymour wasn't the only cartoonist to reflect this. Well, when I saw the cabman listed in the booklet, I recalled the curator's remark, and I found the Rowlandson image which I have posted.



ILLUSTRATION BY
[ILLEGIBLE]

- I expected page two of the booklet to provide a similar opportunity for commentary on a character - but, my God, did I get a shock when I turned to that page! What did I see? All will be revealed tomorrow...

May 5



- ▶ The Great Fire of London of course features in *Death and Mr Pickwick*, and in this post Peter Stadlera links it, via a statue of a naked boy, to Falstaff and the sin of gluttony.
- ▶ "On my latest *Death and Mr Pickwick* Tour I found another shining example of gluttony in the truest sense of the word: the Golden Boy of Pye Corner, Giltspur Street Smithfield.



- ▶ "The Great Fire of London broke out in the early hours of Sunday, 2 September 1666 at the bakehouse of Robert Farryner (or Farnner) in Pudding Lane, Thames Street. Aided by high winds, it spread from the Tower of London to Temple-Bar and from the Thames to Smithfield. St Paul's Cathedral and 87 other churches were destroyed, as were 13,200 houses. The blaze was halted by blowing up houses at Pye Corner - at least so it is said, although some have suggested that this version of history is a little too convenient, with its neat bookends of the fire beginning in Pudding Lane and ceasing at Pye Corner (or Pe Corner, as it was sometimes spelt). Pye Corner was the name given in those days to the junction of Cock Lane and Giltspur Street and it may have originated from an inn sign depicting a magpie.



- ▶ "Giltspur Street was first recorded with this name in the 16th century. It seems likely to derive from the earlier presence of spurrers, whose wares were in demand for the medieval jousting tournaments held at Smithfield and Cheapside. Gilt spurs were also buckled to a man's heels as part of the ceremony of making him a knight. Cock Lane had a far less reputable history. First recorded around 1200, its name probably signified a lane where fighting cocks were reared and/or sold. In the late Middle Ages Cock Lane was the only place north of the Thames where brothels - or 'stews' - were legally sanctioned. William Langland's *Vision of Piers Plowman* (late 14th century) contains a reference to one "Clanise of Cokkes lane".



- ▶ "In Shakespeare's *Henry IV, Part 2*, Falstaff is accused of continually going to *Pye Corner* 'to buy a saddle' - probably an oblique reference to his patronage of the brothels. Some time in the early 18th century a wooden effigy of a chubby little boy was carved to ornament *Glitspur Street's Fortune of War* tavern, with the following words inscribed across his chest, folded arms and belly: 'This boy is in memory put up for the late Fire of London, occasioned by the sin of gluttony, 1666' - though by today's standards he doesn't look prodigiously fat. When the tavern was later rebuilt the boy was installed above the door of the new premises. He wasn't gilded until around the end of the 19th century, by which time the inscription had become illegible. Before it was gilded the statue was simply known as 'the Naked Boy', 'the Fat Boy' or 'the Glutton'.



- ▶ "The Fortune of War pub was a rather unsavoury drinking hole where during the early 1800's body-snatched corpses used to be held in a backroom until the surgeons at the nearby Saint Bartholomew's had time to pick them up! It seems almost ironic then that the Great Fire of London stopped its seemingly inexorable charge at this very point, saving both the Fortune of War pub as well as the entire street of Cock Lane. The tavern was demolished in 1910 and the City & Guilds headquarters now occupies the site. The Golden Boy has been mounted in a custom-built arch high up on the building's angular Cock Lane corner.

May 5



- ▶ I think of the old sci-fi movie *The Blob* as representing the perfect abstraction of unstoppable eating - and getting fatter and fatter as a result! If the *Pickwick Fat Boy* were a monster, he would be the Blob! I mentioned this to Peter Stadlera, and he has now done a great post on the movie.
- ▶ "Stephen encouraged me to do a post about *The Blob* as there are similarities to the *Fat Boy* and the dangers of gluttony. Well, let's get the Blob out. *The Blob* was a 1958 science fiction film starring Steve McQueen and Aneta Corsaut.



- ▶ "The movie's plot involves a meteorite which falls near the small town of Downington, Pennsylvania. An old man pokes it open with a stick and finds a small, jelly-like mass inside. It slides up the stick and onto his hand...
- ▶ Two teenagers, Steve Andrews (McQueen) and his girlfriend Jane Martin (Corsaut) are out on a drive and they pick the old man up and take him to the doctor's office. There it consumes and dissolves the old man completely, and then the nurse and eventually the doctor.



- "Growing bigger with each victim, the Blob continues its rampage by consuming a mechanic and then a janitor in Steve's father's grocery store. It follows Steve and Jane into the stock room at the back of the store, but won't enter the freezer.



- "Then it goes to the Colonial Theater during a midnight showing of a horror movie and eats the man running the projector, and then oozes through the wall at the back of the theater from the projection room. People run screaming as the Blob eats more victims, and then it emerges from the theater and engulfs a diner, where Steve, Jane and several others are trapped after fleeing there. Eventually, the heroes learn that the Blob can't stand cold, so they hit it with carbon dioxide fired from fire extinguishers grabbed from the local high school, which freezes it into a harmless block of ice. Then it is shipped to the Arctic.



- ▶ "The film can be seen as a concise and well-spoken metaphor for the Cold War and condemnation of liberal communist support. The old man devoured at the beginning of the film by the red-colored Blob clearly represents the old European powers absorbed by the Soviet Union, while the unflinching and power-mad authority figures that refuse to listen to the well-reasoned and logical warnings of the main protagonist represent the liberal institutions that placed the Soviets in such a position of power. The Blob spreads and devours at will while the liberal powers-that-be do nothing, until they are helpless to stop it. It is only by the intervention of two upstanding and fair-eyed youths (fine examples of the rising youth culture whose hatred of Communism prevailed in the 1960s) that the Red Menace is forced and exiled to a frozen wasteland (one of the earliest and clearest examples of cinematic symbolism, a representation of Siberia) so that right and humanity might prevail.



- ▶ "A sequel, *Beware! The Blob*, was released in 1972 (its director was Larry Hagman and it was promoted with the slogan "The movie that JR did").



- "And a remake of the original was released in 1988 (I remember watching that rental movie back then on my VCR and thought it quite scary)."



Stephen Jarvis M Peter · Great post I think of The Blob as the perfect embodiment of unstoppable eating - and gulping terror and pain as a result!! The Predator Pol Bay movie is wonderful for what it is. The Blob another great Stephen

Like · Reply · May 1 at 7:43pm



Steve Sallagel I don't know. I think the Blob is the most terrifying.

Like · Reply · May 1 at 11:57pm



Stephen Jarvis M Peter · I like the point, though the introduction of Zerk's one quote is kind of far. Perhaps wrong. I find the world most. The place that I do come across now is the desert. But anyone on the (Zerk) media today in the past along the last week, General Jeremy and John Tinker was still in the desert the pure and indeed. I think this is one of the most significant parts. All the best Stephen

Like · Reply · May 8 at 7:22pm · Edited



Peter Williams M Stephen · Thank you I fully agree and hope that the Pol Bay movie has been The Blob with a twist! Very best wishes Peter Williams

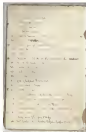
May 6



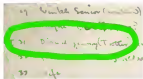
- ▶ Yesterday, I started going through the handwritten *Pickwick* "list-booklet" which I bought on ebay. Accompanying the booklet was some early twentieth-century correspondence, on *Pickwickian* matters, between two gentlemen, one named E.D. Weppert (and called 'Douglas' in the correspondence) and the other named Ronald G. (or possibly T.) Blackwood. The booklet seems to be in Blackwood's handwriting, though no authorship is given on the cover. I said yesterday that I would go through the booklet, and make comments on a few of the listings. Well, when I turned to the second page of the list of characters in *Pickwick*, my eyes opened wide - because a comment was **CERTAINLY** needed.



- As you will recall, at the end of *Death and Mr Pickwick* I reveal that Osmal Jemmy (shown illustrated in this post by Cecil Aldin) and Job Trotter (illustrated here by Kyd) are one and the same. This was something which I genuinely believe Dickens wanted us to figure out - there are clues in the text. Note, to begin with, that Jemmy disappears, and Job takes his place alongside Jingle. Secondly, towards the end of *The Pickwick Papers*, the resemblance of Jemmy and Job is remarked upon - this is explained by saying they are brothers, but Jingle also says that Jemmy was a hoaxing genius. Job then comments: "We were always considered like each other, Sir" - and Dickens remarks that Job says this "with a cunning look just lurking in the corner of his eyes". And Job further says, regarding Jemmy's hoaxing ability: "he could assume anything" - which of course carries the implication that he could even assume the identity of Job himself. And note too these very significant lines, beginning with what Job says to Mr Pickwick:



- ▶ "You may consider yourself very fortunate to have escaped him so easily. On intimate terms he would have been even a more dangerous acquaintance than - Job looked at Jingle, hesitated, and finally added, "than - than - myself even."
- ▶ I think that hesitation, leading to the word, "myself" is very significant.
- ▶ I think Dickens was playing a game with readers - and he turned *The Pickwick Papers* into a "time-bomb": one day, long after the novel was first published, some reader might discover the truth about Jemmy and Job, and realize how clever Dickens had been. To the best of my knowledge, I am the only person who has ever suggested that Jemmy and Job are one and the same. At least, that was what I believed, ...until I turned to the second page of the booklet.



- For there, in the list of characters, is Dismal Jemmy....but in brackets beside him is "Trotter". Obviously, Waipert and Blackwood had come to exactly the same conclusion as myself, over a century before *Death and Mr Pickwick* appeared, but they did not make it public.
- And thinking about this now, one can see that Dismal Jemmy is a ruse by Angle : Jemmy wants to find out where Mr Pickwick is going, supposedly to send him another story - but of course the story never appears, he just wants to discover Mr Pickwick's route. In *Death and Mr Pickwick*, I provide that missing story, and perhaps Dickens did originally intend to write such a story - but then, perhaps, he changed course, and came up with the idea of Job being Jemmy , so there would be no need for the story at all.



- There is something else worth mentioning too. The appearance of Dismal Jemmy is tied up with Seymour's suicide. If Job Trotter is really Dismal Jemmy then it suggests that Dickens was thinking about Seymour and his suicide whenever Job makes an appearance. In other words, Seymour was playing on Dickens's mind quite a lot during the writing of *Pickwick*.

May 6



- ▶ What a fascinating place Canonbury Tower is, as Peter Stadlera is proving in his series of posts on the historical residents of the Tower. Here is the latest of Peter's posts, which stars Francis Bacon. In *Death and Mr Pickwick* I mention the mulberry tree that Bacon grew at Canonbury - the wrong sort of mulberry for silkworms - and there is a link here to my own post of today about Job Trotter, because he wears a mulberry suit, and I even say in *Death and Mr Pickwick* "you can't fool silkworms" about Bacon's mulberry - hinting that humans CAN be fooled by mulberry, in the form of Job Trotter.



- "In today's post let's continue rambling through the history of the Canonbury Tower. The Tower was also the home of Thomas Cromwell, the chief minister of Henry VIII. Well, as it turned out, Cromwell's tenancy didn't last that long, as he was executed on the orders of the king in 1541.



- "Here you see the site of the ancient scaffold at Tower Hill where he was executed by decapitation (we, Stephen and Elaine met quite nearby in the Hung Drawn And Quartered Pub last year).



- ▶ "Canonbury Tower was also a place where Francis Bacon lived and worked for 9 years and held meetings with fellow Freemasons. Bacon commissioned this woodwork.





- "And we see an inscription that dates from the reign of Charles I. This 'writing on the wall' is very interesting. Above the entrance to the upper room of the Tower are significant words 'Baconian Room,' and just inside this entrance, high above the lintel, is a curious inscription, in black letters, giving a list of the Kings and Queens of England, from William the Conqueror through to Charles I. Between the names of Elizabeth and James is a space wide enough for several letters, but these letters, either from the wearing away of time or by intention have been defaced. There is, however, a distinct 'F', and Nelson, in his history of the Parish written in 1811, gives it as 'Fr'. The list had apparently remained unnoticed until that time, and it is due to Baconian research that it has been given prominence.



- ▶ "The Francis Bacon Society claims that Francis Bacon was the illegitimate son of Elizabeth I by Robert Dudley and therefore should have been king. It's got another unsolved mystery: there are three mysterious bullet holes in a gorgeous wood-panelled room. Nobody knows how they got there. One theory says they resulted from a blazing row between Bacon and Walter Raleigh. Or they were the work of a trigger-happy highwayman passing by. Not much of that in Canonbury nowadays.



- "Nowadays Canonbury Tower belongs to the Marquis of Northampton, and it sort of looks like a private dwelling (hence a no-photos rule).





- "The Francis Bacon Society is also located in the Tower."

May 7



- ▶ Continuing my look at the handwritten list of characters I purchased on ebay...
- ▶ Still on page 2 of the booklet, beside Joe the Fat Boy's listing, is a reference to him as the "infant Lambert". When Dickens describes Joe in this way, he is alluding to Daniel Lambert (1770-1809) who was known as the heaviest person in history. Although, since his death, others have taken that title, it is worth noting that he weighed a prodigious 52 stone 11 pounds (735 lb; 335 kg) and when he died his coffin had to be made from 112 square feet (10.4 square metres) of wood. Even though the coffin was built on wheels for ease of transport, and a sloping approach led to the grave, it took 30 men almost half an hour to drag his casket into the trench.



- The cartoon of Lambert is by Rowlandson, and published by Ackermann.

Expenditure, 1857

22	50	James Lambert's do.
23	51	John Lambert's do.
24	52	John Lambert's do.
25	53	John Lambert's do.
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66	94	John Lambert's do.
67	95	John Lambert's do.
68	96	John Lambert's do.
69	97	John Lambert's do.
70	98	John Lambert's do.
71	99	John Lambert's do.
72	100	John Lambert's do.

- It strikes me that Lambert could be the subject of several posts, as he remains something of a local hero in the two towns with which he is connected, Leicester and Stamford: there are Daniel Lambert public houses, museum exhibits, and various other things associated with Lambert, and of course his grave.



- If any DaMP fan feels like going on a 'Lambert weekend' - or perhaps one should say a 'DaMP mission' - and visiting Leicester and Stamford (and the two towns are not that far apart), and would be interested in taking pics of Lambert-things, and doing some guest posts telling us more about Lambert, then please get in touch.



Alex-Jeanides Stephen Jarvis I used to use this painting as my Facebook profile picture. In his memoirs Lambert mentions that his unusual physique was particularly fascinating to his stunts. Recounting how harder at times would regularly follow him home and sit in front of his fireplace watching him.

[Like](#) [Reply](#) [Message](#) 2 · 10h · 7 of 12 likes



Death and Mr Pickwick Fascinating. Alex-Jeanides - I don't even know about Lambert's memoirs!



Alex-Jeanides Death and Mr Pickwick Nor did I. I just made it up. Just thought I would throw out a bit story. In the spirit of the Daffy Club. I was going to tell the story about the time Lambert entered the St Leger on his horse "Pascual". The horse was originally called "Dough Boy" but had to be renamed after he injured it on the starting line and it collapsed underneath him. It was said that from that point onwards the horse was said to enter its stable by sliding under the gap below the stable door. Hard to believe, but Lambert did actually own a horse called "Pascual" but the poor "Dough Boy" had to be renamed "Pascual" after taking a trip from London to Bingley with his owner on his back.



Death and Mr Pickwick LOL, LOL, LOL, Brilliant Alex-Jeanides. You completely fooled me Alex. And I really like the fact that, as you say, this recreates the spirit of the Daffy Club. The St Leger tale is what the Daffy Club would call "bored". It's completely improbable, but still funny. Very good indeed Stephen.



Peter Starbuck Hi, Amy - brilliant (and I say here) - I absolutely believed in your story. But we could have asked Daniel himself.

Death and Mr Pedrick in Peter - I think Daniel Lambert could be an interesting little offshoot of 'Death and Mr Pedrick (Student)' Rather similar in style to the poem I have done about Pong (Gladys). All the best Stephen

Steve Bishop That grand painting portrays its subject with respect for its individuality while doing full justice to the majesty of the built & the land beneath its accomplishment.
Lee - Reply Message 1 Mar 7 at 12:16 PM

Death and Mr Pedrick in Steve - An excellent comment, Steve. Many thanks. All the best Stephen

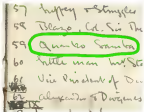


Peter Stollens Hi Stephen what a great post. Recently I saw that cartoon by Lambert and asked myself who this old man was and now you come up with further explanation and research. That's marvelous. When we were in Dover I also saw the nearest man in Britain of a last period in the local museum. Very best wishes Peter Stollens



Death and Mr. Pickwick Hi Peter - Actually he is quite slim compared to Lambert? All the best Stephen

May 8



- ▶ The handwritten list of Pickwick characters I have been going through over the last few days gives me the opportunity to comment on some minor figures who appear in *The Pickwick Papers* - and on the third page, there is a mention of Quanko Samba, who died, exhausted, taking part in the cricket match, in the tale told by Jingle. It's an interesting name, Quanko Samba.
- ▶ It seems to be, in the first place, a soundalike allusion to Sancho Panza - and certainly Quanko fits that role, because he is described as the "faithful attendant" to Sir Thomas Blazo. But there are racist undertones to the name: the cricket match takes place in the Caribbean, and 'Quanko' was apparently a nineteenth-century racist stereotypical name for a black person, and Dickens reinforces the stereotype by the surname 'Samba', suggesting 'Sambo'.



- ▶ I have found a contemporary song, by Dibdin, *Quanko's Description of John Bull and his Lady*, which made me realise the racial associations of the name:
- ▶ "Quanko, he poor tawny Moor
Hey-ho ting-a-ring
For England leave him native shore
Hey-ho ting-a-ring
With Johnny Bull fine life him led
On roase beef and plum-pudding fed
But porter strong get him in head.
Den him say Inckup! Keep it up!
Nothing like brown stout for blue
devils
It do so make poor tawny Moor sing
Hey-ho ting-a-ring."



- This song appears in the book *Universal Songster* - I have posted the frontispiece, by Cruikshank and Crowquill, and the title-page, also by Cruikshank.



- Indeed, I have a recollection that, in the course of doing my research for *Death and Mr Pickwick*, I came across an article which said that 'Quanko' was derived from a West Indian term for one of the days of the week, but I haven't been able to find supporting evidence for that online, and I can't remember which day. This makes it possible that, if Dickens knew the origin of Quanko, he may have been alluding to Nan Friday too.
- Although Quanko Samba gets only a brief mention in *The Pickwick Papers*, he hasn't been entirely forgotten - the Jingle tale sometimes appears in anthologies about cricket, like the one I have posted.

May 8



- ▶ Here is the latest in Peter Stadler's series on the residents of *Canterbury Tower* - this post features two people who appear in *Death and Mr Pickwick*, during the time when they lived in the Tower; Oliver Goldsmith and Washington Irving.
- ▶ In *Death and Mr Pickwick*, you may recall that the Tower was covered in ivy, and I inserted this detail because I had read a description of the Tower in the state. However, just about every picture I have seen of *Canterbury Tower*, including those in Peter's post, reveals an absence of ivy, and I am wondering exactly when the ivy was in evidence. It is possible that I made an anachronistic error by mentioning the ivy being present during the time that Seymour lived there.



- ▶ "Another special glory of the old Canonbury Tower is the fact that Oliver Goldsmith lodged and wrote here for a time (during the whole of 1763 and part of 1764).



- "Goldsmith also came here to visit his worthy friend and employer, Mr. John Newbery, the goodnatured publisher of children's books (Goody Two-Shoes), who also resided here (he's buried in the churchyard of St Paul's).





- "Goldsmith frequently mentions Islington in his writings, and his jovial 'shoemaker's holidays' were frequently made in this neighbourhood. Goldsmith's room was on the first floor and has since been subdivided.



- "It is said that he even wrote the *Vicar of Wakefield* there. But this might be a bit doubtful as the *Vicar* was not begun until about 1766.



- ▶ "The Year" and was most probably written in the Wine Office Court (At 'The Old Gloucestershire Cheese', a fantastic pub on Fleet Street where you can meet Dickens, Johnson and Twain).







CANTERBURY TOWER, once a hunting-seat of Queen Elizabeth. Goldsmith lived there when he wrote the "Vicar of Wakefield," etc.



- ▶ "Washington Irving makes his 'Poor-Devil author' establish his quarters in the Tower, but the author was driven away by intrusive visitors. The 'quiet retreat was absolutely a show house, being shown to strangers at sixpence a head... in the midst of a vein of thought, or a moment of inspiration, I was interrupted and all my ideas put to flight by my intolerable landlady's tapping at the door and asking me if I would just please to let a lady and gentleman come in to take a look at Mr Goldsmith's room.' 'What a meeting-place for so many famous literary persons!'"

May 9



- Over the last few days, I have been making comments on the handwritten list of Pickwick characters which I purchased on eBay, and we now come to the appearance in the list of Mrs Bardell. Although there isn't as much Bardell-ware as there is, say, Tony Mellon-ware, pieces do turn up from time to time.

6	Behaving near Old Blunder	
8	The business of the...	
6	His wife, her father's mother	
7	Eighty...	170
18	Therrell, her mother	170
19	Therrell, her mother	170
20	Therrell, her mother	170
21	Therrell, her mother	170





















May 9



Canonbury Tower.

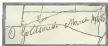
- ▶ Peter Stadler now looks in detail at Washington Irving's stay in Canonbury Tower. I read Irving's *Sketch Book*, and some other Irving stories, when I was working on *Death and Mr Pickwick*, and I think he was a fine writer. In the scene in which he appears in *Death and Mr Pickwick*, I speak of how his chair was uncomfortable, and I did this to suggest his influence on *Pickwick's Bagman's Tale*, in which a chair comes alive, although he is better known for his influence on *Pickwick's Christmas scenes*.
- ▶ Also, I mentioned yesterday that I described Canonbury Tower in *Death and Mr Pickwick* as covered in ivy, but just about every picture I have seen of the Tower shows an absence of ivy - but Peter has found a picture in which the ivy is present.



- ▶ "Washington Irving wrote in chapter 21 of his book *The Life of Oliver Goldsmith* this great passage on the Canonbury Tower where he briefly lived (he moved into Goldsmith's former room in the tower).
- ▶ See on the distant slope, majestic shows
Old Canonbury's tower, on ancient pile
To various fates assigned, and where by turns
Elegance and grandeur have alternate reign'd;
Thither, in latter days, have genius fled
From yonder city, to inspire and die—
There the sweet bard of Auburn sat, and tuned
The plaintive warblings of his village dinge.
There learned Chambers treasured lore for men,
And Newbery there his A & C's for babes
- ▶ You'll find the whole book for free here
- ▶ <http://ebooks.adelphi.edu.au/~irring/washington/goldsmith/index.html>



- Washington Irving (1783-1859) was an American short story writer, essayist, biographer, historian, and diplomat of the early 19th century. He is best known for his short stories *Rip Van Winkle* (1819) and *The Legend of Sleepy Hollow* (1820) – and take a look at that fascinating drawing I found!, both of which appear in his book *The Sketch Book of Geoffrey Crayon, Gent.* His historical works include biographies of George Washington, Oliver Goldsmith, and Muhammad, and several histories of 15th century Spain dealing with subjects such as Christopher Columbus, the Moors, and the Alhambra. Irving served as the U.S. ambassador to Spain from 1842 to 1846.



Map of Spain, with Goldsmith's itinerary
 (from Irving, 1846)